

SANGĪTARĀJA

VARĀHĀ KUMBHĀ

संगीतराजः
नृपतिकुम्भकर्णप्रणीतः

प्रथमप्रकाशः

Vol. I



PREMLATA SHARMA

डॉ० प्रेमलता शर्मा

श्रीः

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(नृपतिकुम्भकर्णप्रणीतः)

प्रथमखण्डः

1955
SANGĪTARĀJA

By

MAHĀRĀNĀ KUMBHĀ

VOL. I

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LIST OF ABBREVIATIONS

A. S. L.	Anup Sanksrit Library, Bikaner.
Bhāg.	Bhagavata Purāṇa.
Br. or Brh.	Brhaddeśi.
Bh.P. or B. P.	Bhāvaprakāśa of Śāradātanaya (G.O.S.).
Brhad.	Brhadāraṇyakopaniṣat.
Ch. A.	Chando'nuśāsana by Hemacandra (published in 'Jayadāman', edited by Prof. H.D. Velankar).
D. R.	'Daśarupaka' by Dhanañjaya (Niranyasagar edition).
Ek. Mah.	Ekaliṅga Māhātmya (Transcript No. 1477 deposited in the Rajasthan Oriental Research Institute, Udaipur).
G. O. S.	Gaekwad Oriental Series.
J. M. A.	Journal of Music Academy, Madras.
J. N.	Jaimini Nyāyamālā of Mādhavācārya (Sāyaṇa).
J. O. R.	Journal of Oriental Research (Madras).
K.	(Dr. C.) Kunhanraja ¹ .
Kāla.	Kālasena (and MSS. of S. Rāj. associated with him).
Kalli.	Kallinātha.
Kirtti.	Kīrttistambha Inscription (Published in 'M. K.').
K. M.	Kāvyamālā Series, Nirnayasagar Press.
K. Mi.	Kāvya Mimāṃsā by Rājaśekhara (G. O. S. edition).
K. P.	Kāvya prakāśa by Mammaṭa.
Kumbha.	Kumbhakarṇa (and MSS. of S. Rāj. associated with him).

1 This abbreviation has been used only in some of the footnotes in Pāṭhyaratnakośa (pp. 1-70 of our printed text) which was edited by Dr. C. Kunhanraja. (Bikaner edition)

Kumbhal.	Kumbhalgarh Inscription (Published in 'M. K' and 'V. V.').
K. Y.	Kṛṣṇa Yajurveda.
M. P.	Matsyapurāṇa.
M. K.	'Mahārāṇā Kumbhā' by Harbilas Sarda (2nd Edition).
M. S.	Manusmṛti (Chowkhambha edition).
Munda.	Muṇḍakopaniṣat.
N. S.	Nāṭyaśāstra (Chowkhambha edition—unless otherwise indicated). In references pertaining to 'Abhinavabhāratī, the G. O. S. edition should be taken to have been referred to.
Ojha.	Dr. G. H. Ojha ; 'Udaipur Ka Itihas'.
Praśno.	Praśnopaniṣat.
R. B.	Rajasthan Bharati (Research Journal of the Sadul Rajasthani Research Institute, Bikaner). Special number entitled 'Kumbhā Viśeṣāṅka' March, 1963.
R. V.	Ṛgveda Saṁhitā.
R. K.	Rasakaumudī of Śrīkaṇṭha (transcript deposited in our Research Section).
R. P.	Rasikapriyā Commentary on Jaideva's Gitagovinda by Kumbhā. (Published from the Nirnayasagar Press in several editions, but now out of print).
R. S.	Rasārṇava Sudhākara by Simhabhūpāla (Tri-vandrum Sanskrit Series).
R. V.	Rāgavibodha of Somanātha.
S. Damodar.	Saṅgīta Dāmodara of Subhaṅkara.
S. D.	Saṅgīta Darpaṇa of Dāmodara Paṇḍita.
S. M.	Saṅgīta Makaranda of Nārada.
S. N. A.	Sangit Natak Akademi.
S. Rāj.	Saṅgīta Rāja.
S. R.	Saṅgīta Ratnākara.

- S. S. Saṅgīta Samayasāra by Parśvadeva (in footnotes to the text).
- S. S. Saṅgīta Śiromaṇi (two fragmentary transcripts of this text are deposited in our Research Section ; abbreviation used in the Introduction).
- S. U. S. Saṅgītopaniṣatsāroddhāra (G. O. S.).
- Tai. Taittirīyopaniṣat.
- Tod. Col. Tod. 'Annals and Antiquities of Rajasthan' Vol. I.
- Vayu. Vāyupurāṇa.
- Viṣṇu. Viṣṇupurāṇa.
- V. V. Vīravīnoda : by M. M. Kaviraj Shyamaldas. (Printed, but unpublished).
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FOREWORD

Some years ago the Banaras Hindu University received from the Nepal Rajya a generous donation of Rs. One Lakh to be devoted to a pious purpose. It was gratefully accepted by the University and Pandit Govind Malaviya, who was then the Vice-Chancellor, ear-marked this sum for the publication of Sanskrit texts, their commentaries and translations, in a properly edited form. The Hindu Vishvavidyalaya Sanskrit Publications Board, appointed for this purpose, has decided that the series be named Hindu Vishvavidyalaya Nepal Rajya Sanskrit Granthamala.

The work of preparing critical editions of selected ancient texts has been taken up in right earnest and is in several stages of progress. Already about half-a-dozen volumes have been printed, and it is expected that in the coming years the work of the series will gain increased momentum. It is proposed to publish important Sanskrit texts which are either so far unpublished, or have become out of print since long, or deserve to be critically edited again on the basis of fresh manuscript material, or which should be reprinted with a new interpretative approach. Basic scriptural texts of Hinduism like the Vedas, Brāhmaṇas, Śrauta Sūtras, Dharma Sūtras, Gṛhya Sūtras, Carāṇa literature, Purāṇas, Upa-purāṇas, Epics, Dharma Śāstras, philosophical and scientific literature with commentaries, as well as expositional works bearing on them, will be specially taken up for new editions in this series.

Saṅgīta Rāja : The Saṅgīta Rāja of Rāṇā Kumbhā (1433-1468 A.D.) is an encyclopaedic work on the science of Music, Dance, Musical Instruments and Theory of Rasa, altogether comprised of five *Kośas* of about 16,000 śloka measure. Although quite ample manuscript material is preserved for this text, its magnitude and real importance were only faintly

known and the text remained unpublished for its major part.

Fortunately Dr. Premlata Sharma of the College of Music and Fine Arts, placed in charge of the Research Section, realised the value of this text and worked for several years in preparing a critical edition of the Saṅgīta Rāja on the basis of the available manuscript material. The text being ready, she was naturally anxious for its publication. Realising the exceptional value of the Saṅgīta Rāja in the field of ancient Indian sources on Music, I at once offered to publish it in the above Series and the Board accepted this suggestion. Accordingly in this first Volume two *Kośas* are being printed, of which the first is just an introductory book, but the second in about 6,000 verses, deals with the theory of Indian Music in all its aspects. Rāṇā Kumbhā was a great patron of Literature and Art. He himself wrote a commentary, called *Rasika-Priyā* on the *Gītagovinda* of Jayadeva. He also built the *Kīrtīstambha* at Chittor, which is a monumental tower in nine storeys of stately form, beautifully carved and loaded with sculpture. Rāṇā Kumbhā accomplished cultural programmes in the true tradition of Vikramāditya and Bhoja. He entered into far-flung relationship with the contemporary rulers of Gujerat, Malwa, Kashmir, etc.

He was a great lover of music and himself a devotee of this art. It was in the fitness of things that he became the author of the encyclopaedic compilation named Saṅgīta Rāja. Dr. Premlata has gone into details of the delicate question whether Rāṇā Kumbhā was himself the author, or the scholarly Pandits of his Court (Sabhā) were entrusted with the task of bringing together a work of such depth and magnitude. The truth lies somewhere in the middle; but there seems to be no doubt that the grand compilation was the result of Kumbhā's own inspiration, planning and practical wisdom in having it executed in such an accomplished manner. As is well known, upto now the Saṅgīta-Ratnākara of Śārṅgadeva (1210-1247) has been considered to be the biggest work on the theory and

practice of Indian Music. There is no doubt about the truth of this statement and the merits of the Saṅgīta Ratnākara are genuine. It is comprehensive in its scope and a true mirror of the manyfaceted developments of the art of Music in ancient and medieval India, as it had come down through the ages. Working about 200 years after the author of the Saṅgīta-Ratnākara, Rāṇā Kumbhā was inspired by a very similar idea viz. to present an upto-date encyclopaedia of Indian Music and Dance in which the relevant material has been brought together with great clarity, critical acumen and an understanding of its historical development. All scholars of Indian culture and lovers of Indian musical theory will be gratified by this new text which may be called the most excellent text on Music or virtually an ocean of musical knowledge as it was perfected during the Hindu period.

The learned Editor has done her work with utmost devotion as the Introduction and several useful Appendices printed with the text indicate. It is proposed to print in Volume II the remaining three Kośas on Vādyā, Nṛtya and Rasa, which will be almost of similar extent.

It is my pleasant duty to express my deep obligation to His Highness Karani Singhji the Maharaja Sahib of Bikaner who generously placed at the disposal of the Editor all the manuscript material of Saṅgīta Rāja deposited in the Anup Sanskrit Library.

We are also thankful to His Highness Sri Bhagwat Singhji, Maharana Sahib of Udaipur, who has inaugurated Rāṇā Kumbhā Annual Celebrations and has taken immense interest in the publication of the Saṅgīta Rāja as one of the major monuments to the glory of Rāṇā Kumbhā.

Our gratitude is also due to His Highness Maharaja Sahib Karan Singh of Kashmir who as the Chancellor of the Banaras Hindu University has kindly consented to announce the publication of this Volume of the Saṅgīta Rāja of the Hindu Vishvavidyalaya Nepal Rajya Sanskrit Granthamala, in a special ceremony on December 26, 1963.

I have real pleasure in thanking Shri Lakshmi Dasji, Manager, B.H.U. Press, whose organising ability has made it possible to print such a voluminous and difficult text within a very reasonable time.

Varanasi-5.
December 11, 1963.

V. S. AGRAWALA
M.A. Ph. D., D.Litt.,
General Editor,
Hindu Vishvavidyalaya Nepal Rajya
Sanskrit Granthamala Series ;
Convener,
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PREFACE

Saṅgīta Rāja was heretofore available only in its manuscript form (but for two small printed portions) and its complete MS. was to be found only in the Anup Sanskrit Library, Bikaner and as such was not readily available to readers. Very inaccurate and incomplete impressions prevailed generally regarding its nature, scope or contents, as will be seen from the following summary of published reviews which have come to the Editor's notice. It will be seen that except for M. Krishnamachariar's 'History of Classical Sanskrit literature' no published review gave a correct description of the work or appreciated its importance. References to the work generally described it in bald terms as one on Music or Poetics or both but seldom appreciated its comprehensiveness, bulk, originality, erudition, or catholicity in respect whereof it eclipses works on its subject written during many preceding centuries.

Summary of References to Saṅgīta Rāja.

1. Non-descriptive references confined to a bare mention of the name of S. Rāj. and its author:—

- (i) F. Kielhorn : 'A Classified Catalogue of Sanskrit MSS. in the Central Provinces' (1874) p.96. Two MSS. of the work are noticed under two different names as under; both said to be written by Kumbhakarṇa.
 - (a) "Saṅgīta Mimāṃsā :—No. of leaves 275 ; No. of ślokas 4675." Obviously the MS. referred to must have been incomplete in regard to practically one half of the original text. As its contents are not noticed chapter-wise, it is not possible to say if it contained continuous matter or disconnected fragments.
 - (b) "Saṅgīta Rāja : No. of leaves 87 ; Ślokas 1740". Apparently the reference is to only a fraction of the text. Both the MSS. are mentioned to have been in the possession of one Bhau Shrikhande'.¹

¹ No trace is available of these MSS. today.

- (ii) Aufrecht ; 'Catalogus Catalogorum'. Simply refers to Kielhorn's names of two independent works without reproducing the information given by the latter.
- (iii) Pt. V. N. Bhatkhande ; 'A Comparative Study of Some of the Leading Musical Systems of the 15, 16, 17, & 18th Centuries' p. 3. Says that a MS. entitled 'Saṅgita-Rāja-Ratnakośa' is deposited in the library of H. H. the Maharaja of Bikaner. Obviously the title is wrongly mentioned on account of a confusion as between the name of the work 'Saṅgita Rāja' and the heading 'Ratnakośa' given to each of its five cantos.
- (iv) Prof. V. Regnaud 'Le Rhetorique' p. 379. 'Rasaratnakośa' is mentioned as a work on Rasa by Kumbhakarna. Really, this is the last canto of S. Rāj. and not an independent work.
- (v) Dr. S. K. De ; 'Sanskrit Poetics' Vol. I p. 288. Gives a short description of 'Rasaratnakośa' available in the Paris Bibliotheca Nationale on the basis of Prof. Regnaud's reference. He says that 'it is a treatise on Rasa and kindred topics in eleven chapters'. This remark indicates that the MS. referred to is incomplete as the complete 'Rasaratnakośa' contains 16 sections or chapters called Parikṣaṇas.
- (vi) MM. Kaviraj Shyamaldas ; 'Vira Vinoda' (a printed work but unpublished in the sense that it was not released for public circulation, dealing exhaustively with the history of Mewar) Vol. I. p. 335. Mentions Kumbhā's work on Saṅgita under the name 'Saṅgita-Rāja-Vārttika'. It is not known how 'Vārttika' has been added to the original name 'Saṅgita-rāja'.
- (vii) Dr. Gaurishankar Hirachand Ojha ; 'Udaipur ka Itihasa' pp. 31 and 625. 'Saṅgitarāja' and 'Saṅgitamimāṃsā' are mentioned as two independent works of Kumbhā on Saṅgita¹.
- (viii) Sri Harbilas Sarda ; 'Mahārāṇa Kumbhā' (2nd edition) p. 166. Like Dr. Ojha he also refers to two independent works which really are two names of the same work.
- (ix) Prof. S. N. Dasgupta and Dr. S. K. De ; 'History of Sanskrit literature' Vol. I (Classical Period) p. 566. 'Rasaratnakośa' is mentioned as a minor work on Alaṅkāra of the later period.
- (x) MM. P. V. Kane ; 'History of Sanskrit Poetics' p. 432. Speaks of Rasaratnakośa in 11 chapters (citing the authority of Prof. Regnaud) as a part of S. Rāj. (Quoting Dr. V. Raghavan). Obviously detailed notice could not be attempted by him for want of availability of the text.

1 The reference in Kielhorn's catalogue seems to be responsible for such erroneous references in later works.

2. References giving an incomplete description of the volume, scope and general scheme of S. Rāj. due to want of a detailed or direct study of the work.

- (i) Dr. V. Raghavan ; paper entitled 'The Rasa-Ratnakośa, the Nāṭa-karatnakośa and the Saṅgītarāja', Annals of the B.O.R. I., Poona, Vol. XIV (1932-33) pp. 258-62. He removed the misapprehensions regarding the names 'Rasaratnakośa', 'Sangīta-rāja' and 'Sangīta-mīmāṃsā' and his paper appears to have been the first document which brought S. Rāj. to the notice of modern scholars. The paper was not based on a direct study of the full text of S. Rāj., but mostly drew inferences concerning its scope and general scheme based on quotations from its text culled from Kumbhā's Rasikapriyā commentary on Jaideva's Gītagovinda and relied partly on the fragmentary MS. of S. Rāj., available in the B.O.R.I. Poona. Dr. Raghavan has, however, recently revised and supplemented this note (vide S.N.A. Bulletin No. 17, 1960 p. 11).
- (ii) Sri O. C. Ganguli ; 'Ragas and Raginis' Vol. I (reprinted in 1948) pp. 45-48. He has tried to arrive at certain generalisations on the basis of the scanty materials previously handled by Dr. V. Raghavan (see above). Obviously Sri Ganguli had no access to the complete text of S. Rāj., which led him to make inaccurate remarks such as the one reading 'the author does not cite any other ancient authorities save and except Yāṣṭika'. In fact, Kumbhā has cited numerous older authorities (See Appendix III of this volume).

Moreover, the text of the passages of S. Rāj. quoted in R. P., reproduced by Sri Ganguli is not properly reconstructed and this has led to at least one serious misapprehension detailed below.

The quotation from S. Rāj. comprising the 'Lakṣaṇa' of the 13th variety of 'Mīrasūḍaprabandha' viz. हरिशरणकदलीपत्रम् (wrongly mentioned as स्निग्धमधुसूदनरासावलयः in the text of R. P.) reads as follows :—

रागः स्यात् स्थानगौडाख्यस्तालो वर्णयती (Ganguli वर्णयति) रसः ।

शृङ्गारो विप्रलम्भाख्यः प्रमदामदनाकुलः (Ganguli मदनाकुलः) ॥

'Varṇayati' is the name of a 'Tāla' which is enjoined for this Prabandha, but it has been misconstrued to mean that 'Tāla reveals the Rasa of the Rāga concerned' ! Obviously this meaning can be derived only if the text is read as तालो वर्णयति रसम् but this reading is not in accordance with the 'Anvaya' of the latter half of the śloka. \

3. References which show appreciation of the work based on a direct study of S. Rāj.

- (i) M. Krishnamachariar ; 'History of Classical Sanskrit Literature' (1937) p. 862, Para No. 1022. Says that the whole of the work was not available to him. Still he refers to S. Rāj. as a grand work and opines that modern research cannot be complete without its thorough study. He says that the author has sifted all the material available to him, possesses high sastraic proficiency and discusses theories very intelligently.
- (ii) Prof. M. R. Kavi ; 'Bharatakośa'. Gives nearly 1400 usually mutilated quotations from S. Rāj. on almost all the topics of the said work. No attempt has been made at reconstruction of the texts quoted.

Except for the small introductory canto (Pāṭhyaratnakośa) dealing with miscellaneous topics such as Prosody, Poetics etc. given at the commencement of S. Rāj. which was edited by Prof. C. Kunhan Raja and published from Bikaner in 1946, and the first half of the canto on Dance (Nṛtyaratnakośa) published from the O.R.I. Rajasthan in 1957, no attempt would appear to have been made for editing the bulk of the work which relates to Saṅgīta. The technical nature of the subject was an obvious deterrent, apart from the immense labour which its study and editing would involve. The Bikaner edition of the first canto of S. Rāj. in which Kumbhā gives the headings of cantos (Kośas), chapters (Ullāsas) and sections (Parīkṣaṇas) of S. Rāj. was the first published indication though imperfect, of the field of Saṅgīta covered in vast detail by Kumbhā. Later, with the publication in 1951 of Prof. M. R. Kavi's 'Bharatakośa' widespread interest among scholars was aroused in S. Rāj. Prof. Kavi had given in his Kośa as many as 1400 quotations from S. Rāj. as found by him in the MSS. without any attempt at intelligible reconstruction. All the same his 'Bharatakośa' would appear to have publicised S. Rāj. more than any reviewer could have possibly done. Impression of a vague admiration for the work seems to have been created among a large number of scholars, who very eagerly looked forward to a printed edition of the text.

S. Rāj. strikes the reader as a marvel and masterpiece in many respects. It is perfect in its exposition and elucidation of intricate musical problems; is remarkable for its wealth of detail and illustration; and is adroit in integration of the minutest detail of the vast musical terminology with that of the Vedic philosophy of the Pūrva and Uttara Mīmāṃsā, thereby successfully establishing a perfect convertibility of the two terminologies and completely vindicating for S. Rāj. its claim to be an Upaveda. As Upaveda S. Rāj. is not a mere textbook on music and dance but is designed really to serve the purpose of the Veda. This dual purpose of the Upaveda may be expected to have been fully achieved in S. Rāj. since its author claims that his object in writing it was to recover the ancient tradition of Nāṭyaveda.

It is impossible in a prefatory or introductory note to offer detailed comments on any single important topic or proposition dealt with in Saṅgīta Rāja in elucidation of its two-fold connotation, one of Saṅgīta and the other of Vedic philosophy. This task has necessarily to be reserved for separate investigation. A modest attempt has, however, been made in a separate introductory note to touch briefly on a few of its numerous topics and features looking at them from the angle of musical theory. There is no doubt that S. Rāj. will occupy the front rank among works on Indian Saṅgīta Śāstra and that its splendour and brilliance will outshine in several respects all earlier works on its subject. In due course translations in other languages may be expected to be made. Gradually interpretational literature may be expected to grow and develop. Many of its topics are likely to provide perennial material to the research student, especially one, who is fully qualified not only in Saṅgīta but also in Vedic lore. It cannot be gainsaid that it is only to such a student that research in Indian musicology can be fully rewarding and fruitful.

Vol. I of S. Rāj. has at last been edited and is being published under the auspices of the Nepal Endowment Fund of the Banaras Hindu University. Incidentally, it is interesting to note that the first ruler of the present ruling family of Nepal

belonged to the genealogy of Mewar rulers of which Kumbhā, the author of S. Rāj. was an outstanding historical figure¹. There is thus a blood-relationship between the ruling families of Nepal and Mewar. The coincidence that the money for the publication of S. Rāj. should have been provided by an endowment from Nepal is in a way remarkable for its undesigned significance of dynastic relationships.

The present volume comprises the first and the second Kośas of the text, dealing respectively with Pāṭhya (verbal content of Saṅgīta) and Gīta (music). These Kośas are the smallest and the biggest respectively in the work and cover more than half the text. This volume fully covers all topics generally studied under Saṅgītaśāstra now a days with the exception of the varieties and techniques of instruments and dance which have only a secondary appeal for a majority of students. The remaining third, fourth and fifth Kośas dealing with Vādyā (Instruments), Nṛtya (Dance) and Rasa (Aesthetic delight) respectively, are proposed to be in a subsequent volume.

The Editor feels gratified in submitting the volume for publication. Every encouragement and assistance was received by her from the authorities of the B.H.U. especially its enlightened Vice-Chancellor, Justice N. H. Bhagwati for sanctioning priority for publication of the work and she hastens to offer her most regardful gratitude to him. Acknowledgements are also due to the following for help, advice and encouragement.

—H. H. Sri Karani Singhji, Maharaja of Bikaner for lending MSS. from his personal library.

—Pandit Omkarnath Thakur for help in procuring the MSS.

—Sri Jyotibhushan Gupta, Hony. Treasurer, B.H.U., for his sympathy and encouragement.

1 Vide G. H. Ojha ; 'Udaipur ka Itihas' p. 391. Kumbhakarna the younger son of Raval Samarsimha is said to have migrated from Mewar in the end of the 13th or the beginning of the 14th cent. A. D. when Chittorgarh was seized by Alauddin Khilji. One of the descendants of this Kumbhakarna is said to have founded the present dynasty of Nepal.

—Dr. V. S. Agrawala, General Editor, Hindu Vishvavidyalaya Nepal Rajya Sanskrit Grantha-mala and Convener, Hindu Vishvavidyalaya Sanskrit Publication Board for taking initiative for the inclusion of S. Rāj. in the publication scheme of the said series.

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The Research Section of the College of Music and Fine Arts, has collected a large number of valuable manuscripts on Saṅgīta for collation, editing and publishing. Vol. I of Saṅgīta-rāja is the first publication of the Section.

B.H.U.,
Varanasi-5.,
Date : 11th Dec., 1963.

PREM LATA SHARMA.

PART I
INTRODUCTORY

PLATE No. 1

[illegible]

MS. A.

श्रीगणेशाय नमः॥ दत्तात्रेयाय नमः॥ उद्यान्नास्वगतप्रखं महोमाहेश्वरं तुमः॥ यत्प्रकाशप्रकाशं ते न कृतं
 जीवराजस्य॥ १॥ योभीतायुगतो घनतुपरमो वाद्यावन्नक्षत्रनो न दायो कततो कस्तुपविष्वतो नृपप्रधानाय सः॥
 तत्सर्वरसे कर्ममहिम्नाविभाजते योगिनि॥ संगीताय शिवाय छन्दसे तस्मै परस्मै नमः॥ २॥ नैर्मन्त्रि
 गमसागरं परिलसद्दिज्ञानमंथादिणा॥ संगीताय तमुज्ज्वलरजगतामस्तु तावदं॥ स्फूर्जन्मोहमहाहि
 दष्टजनतातापापनुत्थे नमस्तस्मै श्रीनरतोदिव्यसुनये स्या चन्द्रवृज्जालने॥ ३॥ यो देवाश्चतुरावगाह्यस्तु
 वक्रेष्वतुर्नश्चतुर्वर्गस्यैव तुरसंमुख्यरुचिं वसेष्वनुनिमुत्तं॥ यिज्ञानैकनिकेतनाय नरतावायाय रा
 जोचितचाराहं चतुरंगनृत्यमदिराजस्यै नमो ब्रूणे॥ ४॥ अस्यादिस्वविनूतिर्जगदिदं व्योमैव
 नित्यं स्थिता॥ ५॥ खोन्नलनमूलहेतुरस्थितं स्वर्वासि वंद्यप्रिया॥ ब्रह्मानंदरसातिशायि सुखदा ब्रह्मा
 दिनिः संस्तुता विद्याकाचन नृतनाविजयते संगीतरूपा शिवा॥ ६॥ श्रीवत्सदेवासवरप्रसादोऽस्मिन्वा
 घृणामीकरवंदासिधः॥ यो विन्दत्युज्ज्वलघामराजरनानेन अकरतो विभक्तिं॥ ७॥ न चोदितो मंदि

INTRODUCTION

SECTION I TEXTUAL NOTES

1. CRITICAL APPARATUS

- (i) *Descriptive notes on the twelve MSS. deposited in the Anup Sanskrit Library, Bikaner, used in the present Edition.*

The present volume of the text is based on MSS. A, B and C noticed below¹. MS. 'A' is complete till the end of the full text, B and C end with the portion published in this volume and the remaining MSS. viz. D to L are comprised of fragmentary portions of the text to be published in the second volume.

(A)

A. S. L. No. 3510, *Size* : approximately 11"×4½" with about ten to twelve lines to a page ; *Extent* : 494 folios ; *General condition* : the paper is not in a good condition, the two sheets of the paper pasted one against the other getting disjointed at places and the corners of the sheets breaking here and there ; but fortunately, the text portion is generally undamaged. (See Plate No. 1). *Contents* : This is the only complete copy of the work and is written in an almost clear but unsteady hand.

Author's name and other particulars :

The writing is very close and the script of the manuscript appears to be relatively modern mainly because the mātrās के and को are not written as क्क and क्का. Corrections have been carried out in the margins and have been indicated by the numbers of the lines in which the place of correction is shown by the mark V. The colophons are written in red-ink and so also generally, the beginnings and ends of small sub-sections in which the text is further sub-divided within the smallest chapter-units viz., Parikṣaṇas. All the colophons and all relevant portions of the text read the author's name as Kālasena and its variants

¹ A fractional MS. (No. 365 of B.O.R.I., Poona) of the initial portion of the text corresponding to pp. 9-35 of this volume has been noticed in Appendix I p. 627-632. (See Plate No. 4)

Kāla, Kṛṣṇa etc. (cf. appendix IV Pt. II, 2). The name of Kumbhakarna does not occur anywhere in this MS. It ends with a note of the scribe and a brief table of contents of the whole work. Certain illustrative portions of the text, such as 'Mūrchanā-Prastāra' etc., are also reproduced at the end.

(B)

A. S. L. No. 3511 ; Size : 11" × 4½" with ten lines to a page in one (the normal) hand and eight lines in another (the changed) hand as noticed below ; *Extent* : 359 folios ; *General condition* : better than that of 'A'. (See Plates No. 2 and 3) *Contents* : Complete in Pāṭhyaratnakośa and Gitaratnakośa.

Author's Name and other Particulars :

The handwriting is uniform upto the end of the first page of folio 335 ending with उत्साहं (हः) प्रतिमण्डेन हास्ये वंशविवृद्धिः. This portion of the text occurs approximately in the middle of the Sūda-Parikṣaṇa (2nd) of the Prabandhollāsa (4th) of the Gīta-Ratna-Kośa (vide p. 586 of our printed text). The next page opens with श्रीगणेशाय नमः । मधुरः करुणे गेयो etc. in a new hand, which is written in continuation of the text of the previous page. The remaining portion of the text of Gīta-Ratnakośa is written in this new handwriting, the normal hand re-appearing only at the end of the Prakīrṇa-Prabandha-Parikṣaṇa (4th) corresponding to p. 621 of the printed text which once again agrees with the readings of 'A' regarding the name and epithets of the author.

The readings of the portion written in the new hand generally agree with those of 'C' which begins exactly from the same point where the new hand commences in 'B'. The new handwriting mentions Kumbhakarna as the author of the work, although elsewhere, throughout the manuscript 'Kālasena' has been declared to be the author. Moreover, the new handwriting is identical in script with the writing of the manuscripts that mention Kumbhakarna as the author.

It may also be noted that the folio No. is given in the right hand margin in the normal writing but in the new hand the folio No. is given on the top of the left hand margin with the

प्रकृष्टपत्रयवनद्वन्द्वनदावानलेना॥२५॥ प्रत्यर्पिष्टुष्टिर्वापत्तिमस्ततिनिराकरण
 प्रोढप्रतापमार्चडेन॥२६॥ वैश्वनितावैध्व्यदीक्षादातत्साहूँउकोदुर्मडितार्द
 उभुजादुयुगलेन॥२७॥ नर्मउल्लाख्वुलन॥२८॥ गजनरतुरगाधीवाराजचित
 यत्तोडरमल्लेन॥२९॥ वसुंधरोधुरणादवराहना॥३०॥ नवानीपतिप्रसादासाप
 सादवरप्रसोदेन॥३१॥ अनन्यमल्लीकगर्ववरेडनसुखलरुस्तबलनप्रपराक्रम
 ए॥३२॥ महाराजाधिराजमल्लराणाश्रीभृगांकतामरोजेंदनेन॥३३॥ मल्लरा
 श्रीसोनाग्यवतीजसमांखिकाद्वयनंदेन॥३४॥ विविधविद्वानधिज्ञानमल्लारिवा
 नुरीधुरीणसकलसीमंतिनीत्रिरोमल्लिरूपलावण्यलज्जानस्त्रीनिधानशृंगारसरसी

पितृणां विष्णोर्निष्पत्तिः परातिष्ठानां परमो निधिर्नवनव्यानीमाङ्करोत्तोगीतं किञ्चिदस्य
 रूपमहिमधागारमुक्तं नाता ८१८ गीतमववशीकारकर्मणो वञ्चिनां नृणां यत्कृतकार्यं सत्तार
 मुत्तमार्थयुद्धपासाता ८२ स्वर्गतं तु नरातुं शक्तिर्यस्य जगतत्राप्यध्यागचरः कश्चिन्निगंतद्गीतं के
 नेवर्णतो ८३ ॥ इति श्रीराजाधिराजमहीमहोदधिविरचितसंगीतशेखरकोशोऽनुक्रमणिको
 ध्याससंगीतस्तुतिर्नीमचृतीयं परीक्षणां ॥ ८४ ॥ ॥ यस्तु निर्यवमं कलुषं बलीष्णं सिल्लतलात्
 तश्रीकुलकल्लतक्रियातगीततिर्ह्ययः ॥ ८५ ॥ सम्यगीतं तु संगीतं गीतादिनित्यं तु वा सम
 द्रिष्ट्याष्टिमावनाह्वनात्तनगीयता ८६ ॥ त्रिविक्रमकमसक्तत्वनमाकुलं नृजानुपक्रम
 क्रमं तस्य विधातुं संविधीयता ८७ ॥ आर्ज्यं नृपतुष्टयति परमादयेदतः सामभोगीतं गीतमनोद
 रात्तुक्रमेण नृराजयविस्मृत्वान् ॥ नृपण्यानिनाय्ये यनुर्निर्दिताया यर्वराश्चान्नरसान्शोभी

letters 'सं प्रबं' above it, and at the bottom of the right-hand margin with the word राम above it. The normal writing is closer, with ten lines in a page, whereas the new writing has only eight lines per page.

(C)

A. S. L. No. 3512; Size : 11"×4½", with eight lines per page. *Extent* : 21 folios; *General condition* : the manuscript, though in a fairly good condition, is fragmentary. *Contents* : Begins in the middle of Sūḍaparīkṣaṇa in the Prabandhollāsa of the Gītaratna-kośa and goes up to the end of the 'Prakīrṇa Prabandha Parīkṣaṇa' of the same Ullāsa.

Author's name and other particulars :

The numbers 1 to 21 on the folios are recorded in very small figures at the end of the right hand margin of the second page of each folio. The second page of the last folio bears the figure 21 in bold letters, which is followed by the word तोद, while the number 357 is written above it. The left hand margin bears the no. 2447/1 at the bottom.

This manuscript begins exactly from the point 'मधुरः कण्ठे गेयो,' (excepting the syllables द्विदः । ३ which precede this phrase), from where the new handwriting of the manuscript 'B' commences (vide p. 587 of the printed text) and goes up to the end of the 'Prakīrṇa-Prabandha-Prarīkṣaṇa'. Thus there appears to be some correspondence between 'C' and the portion of 'B' in the changed handwriting. Moreover, the mātrās in this MS. are also given in the old style viz. क for के and का for को. It gives the name of the author as Kumbhakarṇa throughout. The colophon at the end of Gītaratna-kośa is much smaller than that of 'A' and 'B' and distinctly contains the epithets of Kumbhakarṇa.

(D)

A. S. L. No. 3513; Size : 11½"×5", with about eight lines per page; *Extent* : 64 folios; *General Condition* : fairly good. *Contents* : commences with the beginning of the Vādyaratna-kośa and closes with the end of Mārgatāla Parīkṣaṇa (first) of the Ghanollāsa (third) of that Kośa.

Author's name and other particulars :

The folio numbers are given in the right hand margin. The first page which is blank bears the title 'कुम्भकर्णकृत संगीतराज' in the middle and the figure 2447/2/3 in the left hand margin. The script is similar to that of 'C' and the writing is clear and steady. Kumbhakarna is mentioned as the author of the work throughout this manuscript. The MS. opens with the words नमः श्रीवरदराजाय and closes with the words श्रीरामाय नमः । शुभं भूयात् ।

(E)

A. S. L. No. 3515 ; Size : $11\frac{1}{2}'' \times 5''$, with about eight to ten lines per page ; *Extent* : 60 folios ; *General condition* : fairly good. *Contents* : same as D.

Author's name and other particulars :

The folios are numbered in both the margins. In the left hand margin the folio numbers (1 to 60) are indicated on the top with the letters, 'सं वनो' generally above them, while in the right hand margin they are indicated at the bottom with the word, 'राम' over them ; still further more in the bottom is given another numbering of the folios viz. from 360 to 418, where folio No. 415 is repeated. The writing is generally clear and legible throughout the text.

The noteworthy feature of this manuscript is the two different handwritings—alternatively found in it. The colophons give the author's name as Kumbhakarna in the first three Parikṣaṇas of Tatollāsa. After folio No. 34 where the fourth Parikṣaṇa comes to the end a new hand appears and gives 'Kālasena' as the author of the work. This hand continues upto folio No. 40 and again reappears On folio No. 53 only to disappear in folio No. 54, and here too, it gives 'Kālasena' as the author. The remaining portion of the manuscript is written in the normal handwriting which is more steady and in black ink as compared to the brownish ink used by the second hand. The normal hand declares Kumbhakarna to be the author of the work.

(F¹)

A. S. L. No. 3514; *Size* : 11"×4½" with nine lines to a page; *Extent* : 11 folios. *General condition* : fair. *Contents* : Deśitālaparīkṣaṇa (second) of the Ghanollāsa (third) of the Vādyaratnakośa.

Author's name and other particulars :

The folios are numbered in very small figures in the bottom of the right hand margin. Another serial No. in the left hand margin as well as the right, is also given from 419 to 428, where the number 423 is found on two folios. The name of the author is given as Kālasena.

(G)

A. S. L. No. 3516; *Size* : 11"×4½", with eight to nine lines per page; *Extent* : 51 folios; *General condition* : fair. *Contents* : commences with the Tālapratyayaparīkṣaṇa of the Ghanollāsa (third) of the Vādyaratnakośa and goes up to the end of the Kośa.

Author's name and other particulars :

The folio No. is given on the top of the left hand margin and another series of folio numbers (419-470) is found in the right hand margin with the word, 'राम' over them. The writing is generally bold, steady and legible, except when a new hand which is not so steady, occasionally appears in it. The author's name is normally given as Kumbhakarṇa but the new hand gives it as Kālasena.

(H²)

A. S. L. No. 3517; *Size* : 11"×5", with eight lines to a page; *Extent* : 16 folios; *General condition* : good. *Contents* : commences with the Tālapratyayaparīkṣaṇa (third) of the Ghanollāsa (third) of the Vādyaratnakośa and runs up to the end of the Ullāsa.

¹ This MS. is mentioned as 'H' in C. Kunhanraja's Introduction to his edition of S. Rāj.

² This MS. is mentioned as 'G' in C. Kunhanraja's Introduction to his edition of S. Rāj.

Author's name and other particulars :

The folio numbers (1-16) are given at the bottom of the right hand margin in very small figures. It is notable that in this manuscript the older system of mātrās has been used and thus क is written for के and का for को. The last folio bears the number 2447/2/2 where the last 2 is struck off. The writing is very clear and steady. The name of the author is given as Kumbhakarṇa.

(I)

A. S. L. No. 3518 ; Size : 11"×4½", with about eight lines to a page ; *Extent* : 144 folios ; *General condition* : fairly good. *Contents* : Nṛtyaratnakośa (complete).

Author's name and other particulars :

The first page bears the title कुम्भकर्णकृतसंगीतराजः over नृत्योल्लास. The folio numbers are given in the right hand margin of the second page of each of the sheets. The figure 2447/3 is recorded in the left hand margin of the last page. The script is marked with the peculiar use of क for के and का for को. Throughout, the name of the author is given as Kumbhakarṇa. The handwriting is clear, bold and quite legible.

(J)

A. S. L. No. 3519 ; Size : 11"×5½", with about nine lines per page ; *Extent* : 109 folios ; *General condition* : quite good. *Contents* : Nṛtyaratnakośa (complete).

Author's name and other particulars :

There are two series of folio numbers given, 1-110 in the left hand margin and 471-579 in the right-hand margin which also bears 1-110 numbers along with the word राज over the series 471-579. There is some disorder in the numbering of the folios. Again the peculiarity of this manuscript lies in the alternation of two handwritings. Normally there are nine lines to a page but in the new (the second) handwriting sometimes more are found ; and, whereas the normal hand is found to be in black

ink, the new one is in slightly brownish shade. The new handwriting first appears at the end of the first Parikṣaṇa of the first Ullāsa, then at the end of the first Ullāsa in the long colophon and in the end of the second, third and the last Ullāsas, where the author's name is given as Kālasena. But normally the author's name is given as Kumbhakarṇa.

(K)

A. S. L. No. 3520 ; Size : 11"×5", with about eight lines per page ; *Extent* : 74 folios ; *General condition* : fairly good. *Contents* : Rasaratnakośa (complete).

Author's name and other particulars :

The folio Nos. 1-74 are given in the right hand margin and on the last page the figure 2447/4 is recorded in the left hand margin. The MS. appears to be old enough with the mātrās for के and को given as क्क and क्का. But the writing is clear and steady. The author's name in all the colophons is given as Kumbhakarṇa.

(L)

A. S. L. No. 3521 ; Size : 11"×4½" with about eight lines to a page ; *Extent* : 64 folios ; *General condition* : fairly good ; *Contents* : Rasaratnakośa (complete).

Author's name and other particulars :

Folio Nos. 1-64 are given in the left margins on the top and in the right margins at the bottom with the letters र०को० above the former and राम above the latter. There is another series of folio numbers running concurrently from 580 to 643. Five additional folios bearing consecutive numbers of the second series viz. 644-648 and also fresh numbers 1-5 at the extreme bottom of the right hand margin are found at the end in a new handwriting. The new hand starts in the initial portion of the last colophon in a brownish shade of ink as compared to the black of the normal hand. The scribe's note found at the end of 'A' is also partially reproduced after the last colophon with

certain variations in readings. References to the name of the author present a peculiar chain of alternatives as noted below :—

Ullāsa I : Parikṣaṇas 1,2,3, and 4—Kālasena (before the colophon of the fourth Parikṣaṇa, however, the reading कुम्भ-स्वामिपदारविन्द० obviously associated with Kumbhakarṇa is found instead of कामाक्षाचरणारविन्द० of Kālasena).

Ullāsa II : 1 and 2 Parikṣaṇas—Kumbhakarṇa, 3 and 4—Kālasena.

Ullāsa III : 1 and 3 Parikṣaṇas—Kālasena, 2 and 4 Parikṣaṇas—Kumbhakarṇa.

Ullāsa IV : 1 and 2 Parikṣaṇas—Kumbhakarṇa, 3 and 4 Parikṣaṇas—Kālasena.

(Reading variants in relation to 'A' agree with 'K' till the first four epithets of the last colophon of the fourth Parikṣaṇa. The new handwriting starts from a fresh folio at this point and the colophon suddenly changes over to Kālasena's name and epithets associated with him).

(ii) *General observations on MSS. noticed above regarding author's name and their extent and mutual relationship.*

The available MSS. of S. Rāj¹. can be classified into three categories as follows according to their reference to the author of the work as Kumbhakarṇa or Kālasena or both (one or the other being mentioned as the author in different parts of the MSS. concerned).

- (i) Kumbhakarṇa MSS. (referring consistently to Kumbhakarṇa as the author)—C, D, H, I, K and Poona MS².
- (ii) Kālasena MSS. (referring consistently to Kālasena as the author) A, B (but for a very small portion of 'B' corresponding to pp. 587-621 in our printed text, associated with Kumbhakarṇa) and F.

¹ A MS. of the Nṛtyaratnakōśa of S. Rāj. is deposited in the Oriental Institute, Baroda (vide Introduction to Nṛtyaratnakōśa Pt. I, published from Rajasthan Oriental Research Institute, Jodhpur). As this MS. was not accessible, its detailed notice is not given here.

² cf. Appendix I in this volume.

- (iii) Mixed MSS. (referring normally to Kumbhakarna and occasionally to Kālasena in the portions written in a changed handwriting)—E. G. J. and L (the number of Kālasena references exceeds that of Kumbhakarna references in L.)

As stated above, A is the only complete MS. covering the full text. The remaining MSS. can be classified according to their extent in respect of the five cantos (Kośas) of the work as follows :—

- (1) *Pāthyaratnakośa* : B (complete) and Poona MS comprising only a small fraction corresponding to pp. 9-35 of our printed text.
- (2) *Gitaratnakośa* : B (complete) and C (covering a very small portion corresponding to pp. 587-621 of our printed text).
- (3) *Vādyaratnakośa* : D, E, F, G, H—all fragmentary.
- (4) *Nrtyaratnakośa* : I & J (both complete).
- (5) *Rasaratnakośa* : K. & L (both complete).

It appears that separate copies of each Kośa were prepared and deposited at different places. Each Kośa is almost complete in itself in respect of its subject matter and can be studied independently of the others without any significant detriment to the understanding of the topics dealt with therein and of the general approach and outlook of the author. Thus the existence of the large number of MSS. comprising individual Kośas in isolation from the others can be explained on the basis of this canto-division of the text and also in view of the formidable size of the full text, which must have induced readers to go in for a copy of the Kośa dealing with the topics of their special interest and to forego the other Kośas.

It is a pity that no Kumbha. MS. is available for the complete text. It is surprising to see that no MS. is found in Udaipur or any other part of Mewār to which Kumbhā belonged. Only one fragmentary MS. (bearing No. 742) comprising three folios (the third folio contains only half page of written matter) comprising the concluding portion of Uddīpana Parīkṣaṇa in Vibhāvollāsa under Rasaratnakośa, was seen by the Editor

in the Rajasthan oriental Institute, Udaipur. The colophon reads :

इति विभावोल्लासे उद्दीपनपरीक्षणं चतुर्थं समाप्तम् ।

The name of the author is not mentioned. This MS. is said to have been transcribed in the reign of Udaisingh (16th century A.D.) but unfortunately it is almost entirely lost.

As regards the mutual relationship of MSS., 'B' appears to be a copy of 'A'. The slight differences in readings of 'B' as compared to 'A' were probably due to the scribe's capacity for deciphering. On p. 536 of our printed text both 'A' and 'B' break at an identical point and take note of a missing page in words "पत्रमेकमत्र त्रुटितम्." This fact also supports the surmise that the source of 'B' must have been 'A' itself. 'A' and 'B' can also be conjectured to have had a common source but this is not probable as 'A' can be safely held to be the first MS. ascribing the authorship of S. Rāj. to Kālasena on the basis of the proximity of its date to that of Kumbhā's death.

The small concluding portion of 'B' reading the name of the author as Kumbhakarna and its correspondence with 'C' is a problem indeed. The text of 'B' in this portion is almost identical with that of 'C' (except the change in 'B' just at the end of the last Parikṣaṇa) when it reverts to a mention of Kālasena's authorship. 'B' is closer to 'C' in this portion than to 'A'. This fact indicates a close relation between 'B' in its above portion and 'C'. It may be conjectured that either the last portion of 'B' represents an incomplete attempt to restore the text to Kumbhakarna's authorship on the basis of the available text of 'C' or 'C' is a copy of that portion of 'B' which had been restored to Kumbhakarna's authorship from some other source. The concluding portion of 'B' which reverts to Kālasena's authorship at the end will have to be taken either as an interruption in the task of restoration of original authorship or as a subsequent attempt at mutilating once again the author's identity as Kumbhā and establishing it as Kālasena. As regards the remaining MSS. it will be more apt to discuss their mutual relationship in Vol. II in which the corresponding text will be printed.

(iii) *Script and orthography of MSS.*

Almost all the MSS. mentioning the author's name as Kumbhakarna are written in a comparatively older script, the mātrās के and को having been given as क and का; even the Poona MS. bears this peculiarity, which is not found in Kālasena MSS. This fact indicates that Kumbhakarna MSS. are comparatively older and this is but natural because Kālasena MSS. betraying an intentional drive for tampering with or changing the original text are definitely later than the original Kumbha. MSS.

The following characteristics are generally common to both Kāla. and Kumbha. MSS.: ष is generally written as ख, it is difficult to differentiate त from न, स from ल, च from व, प from य, त्त from न्त; स्थ is written exactly like छ and त्य like छ.

As regards orthography, the following observations have to be offered :—(i) 'Avagraha' is almost invariably missed, (ii) there is no uniformity in writing the nasals, sometimes 'Anusvāra' and at other times 'Parasavarṇa' being used and (iii) the consonant following 'Repha' (रेफ) is sometimes doubled e.g. मूर्च्छना, कीर्त्ति ।

2. EDITORIAL NOTES

(i) *Text.*

The readings suggested by the Editor have generally been given in round brackets ; wherever this method appeared likely to create confusion the Editor's reading has been incorporated in the text and the MS. readings have been given in footnotes. The lacunae relating to 'Avagraha' have been generally corrected silently without indicating the discrepancy of the text, according to rules of 'Sandhi' unless the 'Avagraha' is liable to affect the meaning. In the latter case the 'Avagraha' has been indicated as the Editor's addition by keeping it within brackets. The discrepancies of 'Sandhi' in the available readings have generally been corrected, but in cases where the metre would be disturbed by effecting 'Sandhi' no change has been made.

The verses have been numbered 'Parikṣaṇawise'. References to the text will, therefore, have to include the number of the Kośa, Ullāsa, Parikṣaṇa and verse concerned.

A separate note has been appended at the end of the Jātiparikṣaṇa in Svarollāsa regarding the text-reconstruction of Jāti-Prastāras (notations). The versified notations relating to Jātis and Rāgas contain 'Anusvāras' on various Svaras according to the requirements of respective metres. A dot given at the top of a 'Svara' indicates 'Mandra-sthāna' according to the system of notation adopted by old authors including the author of Saṅgita Rāja. When the notation is versified the dot standing for 'Mandra-sthāna' is changed into 'Anusvāra'. It is not then possible to distinguish the musical from the metrical significance of dots.

Consequently the text of these portions could not be reconstructed in its musical setting. Similarly, the lengthening of the vowels of स as सा or रि as री stands for doubling the time-value of the 'Svara' concerned, but in versified notation these long vowels have naturally to be viewed in metrical setting rather than the musical. The text of such portions has, therefore, been reconstructed in order to restore the verses to their proper metrical setting. It was not possible to consider their musical significance.

In order to facilitate the apprehension of 'Anvaya' commas have been given at necessary places in verses where a word or clause needs to be separated.

Parallel references to the text have been provided in footnotes mainly from S.R. and occasionally from N.S. and Br. These references will be useful in comparing the views of our author with those expressed in the respective works.

In reconstruction of the text of Pāthyaratnakōśa which was first edited by Dr. C. Kunhanraja his suggestions have been duly acknowledged with the abbreviation K., wherever they were acceptable to the Editor. In cases of independent reconstructions made by the Editor Dr. Raja's readings have been indicated only in those cases where an important modi-

fication in meaning is involved. While absolute perfection or infallibility cannot be claimed, the Editor hopes that the text of 'Pāṭhyaratnakośa' as reconstructed in the present volume will reflect a marked improvement on the Bikaner edition.

(ii) *Appendices and Indices.*

The Appendices and Indices of this volume may be commended to the readers with the following introductory remarks :

A. Appendix I comprises a compilation of important text variants of the fragmentary MS. obtained from B.O.R.I. Poona, subsequent to the printing of the corresponding text. One variant was so important that it has been incorporated in the corrigenda. This reading is चोपवेद for रूपवेद on p. 9. v. 15.

B. Appendix II gives a comparative view of the treatment of Rāga in S. Rāj. on the one hand and in S. R. and Br. on the other. It also contains a comparative review of Rāga-Dhyāna of S. Rāj. (indicative of a peculiar influence of the Tantric tradition,) with the Dhyānas given in S.U.S. The material compiled in this appendix will help and supplement the study of S. Rāj. with regard to its treatment of Rāga.

C. Appendix III is divided into two parts, one comprising an index of the authors and works cited in S. Rāj. and the other containing critical notes on specific authors and works. These notes provide general information about the authors or works concerned and also indicate the topics in respect whereof the respective citations have been made. Thus the notes are intended to present an overall picture of the author's citations in the background of the contributions of previous authors and works on related topics.

D. Appendix IV. This is a compilation of comparative and classified indices of the author's epithets, attempted with a view to (i) set at rest for ever the claim of Kālasena as the author of S. Rāj. and (ii) to present under appropriate headings information about the author as available in the text itself, in the light of collateral evidence collected from various sources

such as inscriptions, R. P. commentary and unpublished works like the *Ekaliṅga Māhātmya*.

E. Word-Index. This index contains nearly 7,000 important words occurring in the text. A special feature of this index is that the relevant contexts in which words occur have been generally indicated. This will make possible an easy and exact reference as well as cross-references and will also be informative as regards the various contexts in which a single word has been used in S. Rāj. in particular and the Indian Saṅgīta Śāstra in general. A half-line index of Ślokas was also prepared but it could not be included in this volume for want of space.



MAHĀRĀṆĀ KUMBHĀ (KUMBHAKARṆA)
[Reproduced from 'Mahārāṇā Kumbha' by Sri Harbilas Sardā]

SECTION II. NOTES ON THE AUTHOR

1. DATE AND IDENTITY

The date of Kumbhā presents no difficulty. He ascended the throne of Mewār in Chittorgarh in 1433 A.D.¹ immediately after the assassination of his father Mokal and had a glorious reign of thirty-five years which makes him stand in equal rank with Samudragupta, Vikramāditya, Harṣa or Bhoja, the celebrated Hindu kings. The date of the composition of S. Rāj. is recorded in the following verse at the end of the work-

श्रीमद्विक्रमकालतः परिगते नन्दाभ्रभूतक्षिता
वर्षे ऽक्षायनलेन्दुशाकसमये संवत्सरे च ध्रुवे ।
ऊर्जे मासि तिथौ हरे रविदिने हस्तर्क्षयोगे तथा
योगे चाभिजिति स्फुटोऽयमभवत् संगीतराजाभिधः ॥

The above verse mentions the year in which S. Rāj. was completed as V. S. 1509, Śāka year 1374 corresponding to 1456 A.D. The Kīrtistambha inscription which was installed in 1460 A.D. clearly refers to the composition of S. Rāj. by Kumbhā (verse 157, M. K. p. 219 ; see Appendix IV).

This much for the date. As regards the identity of the author the available MSS. present a problem. The complete MS. of S. Rāj. (noticed as 'A') and a number of other incomplete or fragmentary MSS. noticed above mention the name of the author as one Kālasena. The introductory portion of the work giving the genealogy of the author is available only in MSS. A and B (both giving the name of the author as Kālasena). Their readings give altogether different names of the author's ancestors as compared to the historical names of Kumbhā's ancestry (see Appendix IV Pt. II Index No. 3). It is also notable that almost all the exploits and achievements of Kumbhā

¹ vide M. K. p. 35.

² MS. A reads वर्षे बाणनगेन्दु० and MSS. K and L read वर्षे क्षाम्यनलेन्दु०. Dr. C. Kunhanraja has suggested वर्षेऽस्त्राद्यनलेन्दु० which means 1375. The above reading is given in M. K. p. 208.

are attributed to Kālasena in the epithets used for him in the colophons and text of the work. Only those names of persons or places are changed which were likely to reveal the identity of Kumbhakarna as author. (See appendix IV).

As for example the epithet describing the building of the Kirttistambha has been modified to read as **श्रीत्र्यम्बकेश्वरसन्निधि-निमित्तकीर्त्तिस्तम्भोन्नतजयस्तम्भेन**. Here Trayambakeśvara has been substituted for Samiddheśvara. A temple known as Samiddhesvara is situated in the vicinity of Kirttistambha. Similarly, Kumbhal Meru has been changed as Mahiṣācala or Mahiṣameru. A perusal of the Index of Kālasena epithets forming part of Appendix IV will convince the reader that the attainments of Kumbhā have been ascribed to Kālasena with slight modifications here and there. The epithets which could not be identified in their association with Kumbhā have either been subjected to a drastic change that has mutilated them beyond recognition or records of Kumbhā's exploits justifying or authenticating the respective epithets are now lost¹. In any case the number of such epithets as could not be identified with Kumbhā is very negligible as compared to the number of those which have been identified beyond doubt.

There is no reason at all to doubt the authenticity of S. Rāj. being a work of Kumbhā's authorship. The almost overwhelming internal and external evidence which is forthcoming in support of Kumbhā's authorship is summarised below :—
(i) The MSS. of S. Rāj. which mention Kumbhā as the author of the work give an account of the author which is fully substantiated by historical records concerning Kumbhā. (ii) The Kirttistambha inscription and Ek. Mah. composed in the time of Kumbhā expressly mention his authorship of S. Rāj. (iii) The R. P. commentary profusely quotes from S. Rāj. which is mentioned as his own work. There is no possibility of Kumbhā having ascribed to himself the authorship of S. Rāj. composed

1 A considerable portion of the Kumbhalgarh inscription eulogising Kumbhā is lost and similarly there is the possibility of some other records also having been destroyed.

by some other king known as Kālasena because (a) No king bearing this name is known in history to have existed near about the period of Kumbhā. (b) MS. A connected with Kālasena is dated Śaka year 1424 i.e. corresponding to 1502 A.D. 34 years later than Kumbhā's death and Kālasena is said to have been living at the time of the copying of the MS.¹ It goes without saying that Kumbhā could not have ascribed to himself as early as 1460 the authorship of a work written by the unknown Kālasena ! (iv) Excepting MS. A almost all the MSS. associated with Kālasena contain distinct portions in changed handwriting reading the name of the author as Kumbhā. These MSS. bear ample evidence to the fact that the MSS. of S. Rāj. were subjected to intentional mutilation. It is really a pity that a complete MS. of S. Rāj. reading the author's name as Kumbha. is not available today. But the available MS. material combined with the internal evidence of the work and very strong collateral evidence is sufficient to establish the identity of the author as Kumbhā.

The only question that remains to be considered in this connection is as to who this Kālasena was and what actuated

¹ The scribe's note at the end of MS. A. reads as follows :

शाके वेदकराम्बुषिक्षितिमिते संवत्सरे दुन्दुभी
चैत्रे मासि सिते रवौ फणितिथौ ब्राह्मणे तथायुष्मति ।
योगे बालवसंज्ञके तिथिदले कामेश्वरीपर्वते
कामाक्षावनदेवपादयुगलध्यानाप्तराज्यश्रियः ॥
लक्ष्मीपङ्कजभूभुवोरनुदिनं संपादयन्नैक्यतां
स्वभूयोनिपुरेषु लोकमहितं विस्फारयन् सद्यशः ।
आस्ते यो नृपतामराजतनयः श्रीकालसेनो विभु-
स्तद्भाण्डारनिकेतनस्थितममुं संगीतराजं सुधीः ॥
श्रीमद्गार्ग्यकुलप्रजो निधिकुलावासालया देवता-
पादद्वन्द्वविराजितैकुमुनाः श्रीरामचन्द्रात्मजः ।
सद्विज्ञाननरेश्वराञ्चितगुणः सन्मानशाली लसद्
युक्तिः प्रोद्भवचातुरीचतुरवाक् श्रीमहालभट्टोऽलिखत् ॥
स्वस्ति श्रीनृपशालिवाहनशके १४२४ दुन्दुभीसंवत्सरे चैत्र शुद्ध ५ रवौ
राहिणीनक्षत्रे आयुष्मान् (०मति)नाम योगे बालवकरणे एतस्मिन् दिने काम-
गिरिस्थाने राज्ञः श्रीकालसेनस्य नाट्यशालास्थितनर्तकीनां पठनार्थं निधिवास-
स्थितरामेश्वरभट्टमुत्तमहालसाभट्टेन संगीतराजस्य पुस्तकं लिखितम् ॥

him to cause a mutilation of or intentional tampering with the text of S. Rāj. The identity of Kālasena could not be determined in spite of the best attempts. The original name seems to be Kālū ('Kālūji' is found in the MSS.). This 'Kālūji' seems to have been changed over to Kālasena in order to accord with the metrical value of 'Kumbhakarna' in the verses. Kṛṣṇa is substituted for Kumbha; once even Kṛṣṇakarna (p. 440) is found to have been substituted for Kumbhakarna. Thus 'Kāla' is paraphrased as 'black'. It appears that the scribe who was entrusted with the task of plagiarism had definite instructions to change all names suggestive of Kumbhā's authorship. The name of Kumbhasvāmin which was used by Kumbhā as an epithet of Viṣṇu has uniformly been changed to Kāmākṣā or Vanadeva according to the requirement of the metre. Similarly the name Kumbhameru has also undergone various changes. Only once the scribe of MS. 'A' which contains the full text, has missed the name Kumbhasvāmin and has left it unchanged¹. Similarly the name Ekaliṅga associated with the presiding deity of the Mewar dynasty has been changed either to Vanya-deva or to Kāmeśvarī. 'Citrakūṭa' which stands for Chittor has been changed to 'Brahmaśaila'. All these changes are duly noted in Appendix IV and need not be repeated here.

A careful study of the text reveals that, but for the substitution of a number of names associated with Kumbhā, no change whatsoever has been made in the text by the scribe of MS. 'A' which can be presumed to have been the model for other Kālasena MSS. One typical example where a change was actually warranted but has not been given effect to, may be noted here. In the first introductory section, verse 19 refers to the significance of the author's name Kumbhakarna in the following terms :

¹ cf. the following verse occurring in the 3rd Parikṣaṇa of the 3rd Ullāsa of Nṛtyaratnakośa :

सत्यं सन्ति जगत्त्रयीपरिसरे ते ते मुदाधीश्वरा-
स्तेषां संस्मृतिमात्रमत्र फलदं स्वर्गपिवर्गादिनः ।
अस्माकं तु यदादिचित्तफलके सकल्पकल्पद्रुमं
कुम्भस्वामिपदारविन्दमुदितं तेनैव सर्वाप्तयः ॥

तस्मिन् शासति काश्यपीं नयपरे श्रीरामचन्द्रो नु किं
लोकोक्तिः परयोषिदीक्षणकृतभ्रातृत्वमेतीत्ययम् ॥

This verse has remained completely unchanged in the Kālasena MSS. and reflects lack of skill in plagiarism on the part of the scribe.

In the absence of a definite clue for establishing the identity of Kālū or Kālasena the following conjectures may be offered in this respect :

(1) The name Kālū and so also the names 'Tāmarāja' (Tāmā), 'Peḍarāj' (Peṇḍāa ?) 'Hmāṅgarāja' etc., associated with his ancestry induce the conjecture that Kālū might have been a chieftain of a Bhil tribe.

(2) The names Brahmaśaila, Mahiṣācala, Bhīṣmapura etc., seem to be the Sanskritised versions of some Deśī names which may be identified some day. The faint indication of Mahiṣācala towards its having been a place in the South (in the vicinity of Mysore ?) and similarly of Bhīṣmapura having been situated in Vidarbha has to be ruled out as there is no unity identifiable with any particular region of the country available in these names. Kālasena or Kālū must have belonged to Mewar or to a region close to Mewar. This conjecture is supported by the fact that the person who effected transmutation of names in the text of S. Rāj. must have been fully conversant with the exploits of Kumbhā. It is curious to note that all the achievements of Kumbhā which have not been noticed in the colophons in the Kumbhā MSS. of S. Rāj. are fully recorded in Kālasena MSS. Obviously the task of supplementing the colophons could not have been done by a person who was not fully familiar with the achievements of Kumbhā.

(3) The motive that might have actuated this mutilation, is not ascertainable but it may be surmised that the initiative might have been taken either by the scribe himself or by his patron. In the first case it can be conjectured that Mhālasā Bhaṭṭa who is mentioned in MS. 'A' to have copied the text might have been a member of the Bhaṭṭa family patronised by Kumbhā. The names of Atri Bhaṭṭa and his son Maheśa

Bhaṭṭa are well known as the court poets of Kumbhā who were responsible for the composition of the Kirtistambha inscription. (vide M. K. p. 142, 167)

It is quite probable that Mhālasā Bhaṭṭa a descendant of the above Bhaṭṭa family might have left the Mewar court for some reason or the other and might have taken refuge with a feudatory chief or tribal chieftain. Bhaṭṭa might have induced his patron to favour him with lavish financial reward in lieu of his undertaking to ascribe to his patron the authorship of the grand work Saṅgīta Rāja. In the event of the initiative having been taken by the patron himself it may be surmised that Kālū or Kālasena might have been the name of a feudatory ruler who might have been motivated by ambition or spite to allure the court poet of Mewar to undertake the work of ascribing the authorship of S. Rāj. to himself. The possibility of the descendants of Ūdā who assassinated his father Kumbhā and could not occupy the throne of Mewar for long, having been interested in this work with some motive or the other, can also be surmised.

Dr. C. Kunhanraja's conjecture¹ that the change in the author's name and epithets was contrived in order to conceal the identity of the real author from the dancing girls for whose study the copy was said to have been transcribed does not carry conviction. The scribe's note refers to 'Kāmagiri' as the place where the dancing girls who were supposed to study S. Rāj. were employed. Kāmagiri appears to be an imaginary name and unless it is identified geographically it is difficult to justify Prof. Kunhanraja's conjecture. If the theatre concerned was attached to the court of Mewār (as Dr. Kunhanraja's cryptic conjecture seems to imply) it is not possible to understand why the name of the place where the transcript was prepared, should have been changed.

Whatever the fact might have been, there is not the least doubt that S. Rāj. was composed by Kumbhā and that the change in authorship noticed above was brought about for either

¹ vide his Introduction to S. Rāj. p. XLIX.

a mercenary motive on the part of the scribe or by a motive of ambition, vengeance or malice on the part of the scribe's patron.

2. OBSERVATIONS ON THE AUTHOR'S NAME 'KUMBHAKARṆA'

The popular connotation of 'Kumbhakarṇa' as an 'Asura' is somewhat startling to a student of Kumbhā the historic personality, known for his noble qualities. That the author of a work which aims at a revival of the Nāṭya Veda should bear an ungodly name, is really perplexing.¹ One has to see whether the apparent enigma of Kumbhā's name can be explained so as to obviate its disagreeable connotation. Looked at from the scriptural angle, it may be said that the ungodly character ascribed to Rāvaṇa and Kumbhakarṇa represents a misunderstanding of their real nature². Rāvaṇa is known

¹ A desire to obviate this perplexity seems to have actuated the following eulogy : सुग्रीवनीलाङ्गदभूषितोऽसौ श्रीकुम्भकर्णश्चरितेन रामः ॥ "(Kīrti. 4, M. K. p. 212) "He is Kumbhakarṇa only by name; by deeds he is like Rāma".

² cf. the following verses describing the real nature of Kumbhakarṇa contained in an unpublished work entitled 'Rāma-rasāyanam' by Brahmaṛṣi Daivarāta of Gokarṇa :—

सिद्धः सैस्तपसा प्रतप्तहृदयो भूयान् बली निष्क्रियः
स्निग्धः सैस्तमसा निमीलितदृशा निद्रासमाधिक्त्रियः ।
स्वान्तः सोऽग्नितपः प्रभावकरणः सन् "कुम्भकर्णोभिधः"
ब्रह्माप्तैकवरप्रदानवदनः सर्वाशनैकायुधः ॥
कर्णं कुम्भमिवास्य पूर्णमुदितं सत्सामरस्यस्वरा-
कीर्णं ब्रह्मपरस्वरश्रवणतस्तद्गायने तत्परम् ।
अम्भोधेरिव पूर्णभावरसतो गम्भीरनादश्रुतेः
ब्रह्मण्येव रराम दीर्घतपसा सन् कुम्भकर्णः श्रुतेः ॥
ब्रह्माऽसौ स्वयमेव सामरसतश्छन्दस्वतीं स्वां परां
ब्रह्माणीं बृहतीं प्रगायति मुदा छन्दोमुखैस्तां पराम् ।
गायन् सामरसस्वरश्रवणतः प्राणे रतः कुम्भके
गायन्त्याऽसुसमुद्रयोपरमते निद्रासमाधौ स्वके ॥
ब्रह्माप्ताद् वरदानतोऽसुतपसा सिद्धः सुवीर्यो महान्
ब्रह्मण्योऽभ्युदगाद् रजोगुणमुखाद् भव्यो बलिष्ठो भवान् ।
स्वान्तर्गूढतरेण दीर्घतमसा लीनो विधौ निद्रया
स्वानन्दस्वरसद्रसे विरमते सन् कुम्भकर्णो धिया ॥

as the first author of the Padapāṭha of the Ṛgveda. There is an independent work on Ṛgveda entitled 'Rāvaṇa-Bhāṭa'.¹ Rāvaṇa is known as a commentator on Ṛgveda and Yajurveda (15th century A.D.)². There is a 'Tirtha' known as Kumbha-koṇam on the bank of Kāverī and the presiding deity of that Tirtha is Kumbheśvara Śiva. It is just possible that the name of this holy place might have been associated with Kumbhakarṇa in some way or the other.

There is an influential line of thought which recognises Rāvaṇa, Kumbhakarṇa etc. as devotees of the Lord who volunteered willingly to play the role of God's opponents in the earthly drama depicting confrontation of God by His opponents.

In the Vāyupurāṇa Kumbhakarṇa is one of the names of Śiva :

शङ्कुर्ण महाकर्ण कुम्भकर्णर्णवाल्य ।

गजेंद्रकर्ण गोकर्ण पाणिकर्ण नमोऽस्तु ते ॥ (३०. १८३)

In the text of S. Rāj. also, the following passage denies the connotation of Kumbhakarṇa as Rāvaṇa's brother :—

तस्मिन् शासति काश्यपीं नयपरे श्रीरामचन्द्रो नु किं

लोकोक्तिः परयोषिदीक्षणकृतभ्रातृत्वमेतीत्ययम् । (p. 3, v. 19)

It appears that the undesirable attributes ascribed to names like Rāvaṇa and Kumbhakarṇa in the present age were not in usage till at least the 15th century, the time of our author, when these names were not at all unusual even for application to men in high class society. In the Vedas we come across names like 'Sunah pucchah', 'Suno lāngūlam' and 'Sunahśepah'. In Raghuvamśa II.35 we find the name of a Gaṇa of Śiva as Kumbhodara. The name of a Vedic Ṛṣi is known as Vyāghrapāda. Similarly 'Kumbha-karṇa' literally means one whose ears are as big as 'Kumbha'(jar). Thus there should be nothing unsavoury in Kumbhakarṇa as a name.

¹ A MS. of this work is in the possession of Pt. V. Ramachandra Shastri, Principal, Sanskrit Mahavidyalaya, B.H.U.

² Vide 'Life of Dayananda Saraswati' by Harvilas Sharda, p. 365.

The conclusion emerging from the foregoing discussions would appear to be that Kumbhā's name either refers to Śiva or to a 'Pārṣada' of Viṣṇu who had volunteered to appear on earth to oppose Viṣṇu in one of his Līlās.

3. LINEAGE AND BRIEF BIOGRAPHICAL NOTES

"The Suryavamśa¹ is the most famous of the ruling families of India, and the most celebrated of its many branches is the Guhilot family, which has ruled Mewār without a break for nearly fourteen centuries. It has produced some of the greatest and most powerful kings that have made the name of Rājputānā resplendent in the annals of India." Again, "Their immortal deeds, their chivalrous character, their high ideals, their elevated and noble patriotism have placed them at the head of the Hindu nation and earned for them the title of Hindua Sūraj, 'THE SUN OF THE HINDUS'" (M.K. p. 1,2)

"It has rarely occurred in any country to have possessed successively so many energetic princes as ruled Mewār through several centuries" (Tod. p. 230).

The limited space at our disposal here does not permit even the barest justice to be done to the celebrated genealogy of Kumbhā. Suffice it to mention merely a few important names.

As noticed under the foregoing heading, the genealogical account of Kumbhā as found in the available MSS. has suffered drastic mutilations in regard to names.²

¹ For the Puranic details of Sūryavamśa and the connection of the Mewār dynasty with 'Lava' the son of Rāma, see. V. V. pp. 231-34.

² These verses can be restored to their original readings as follows on the basis of the evidence cited in Appendix IV Pt. II Index No. 3.

श्रीएकलिङ्गाप्तवरप्रसादोऽस्ति वैजवापायनवंशसिन्धुः ।
 यो बिभ्रदत्युज्ज्वलधामराज-रत्नानि रत्नाकरतां बिभर्ति ॥६॥
 तत्रोदितो मन्दिरमिन्दिरायाः श्रीवाष्पराजो द्विजराज आसीत् ।
 चित्रं क्षमाभूत्कमलाकरस्य प्रकाशने भासुरवासरेशः ॥७॥
 तस्मिंस्ततः पल्लवितः प्रतापैः प्रसूनशोभी यशसां प्रतानैः ।
 विनायकप्रत्तघनैः फलाढ्य हम्मीरनामाजनि कल्पवृक्षः ॥८॥

Vāṣpa (popularly known as Bappā Rāval) who is traditionally held to have been the disciple of Hārīta a Brahman-Kṣatriya well-known in the Purāṇas¹ is held as the Puranic-cum-historical founder of the Mewār dynasty.

He is said to have propitiated Ekalinga Śiva along with Hārīta. When the Deity was pleased² Hārīta besought for salvation and Vāṣpa for unshakable reign of Medapāṭa (Mewār). The Puranic account of Ekalinga is summed up in the following verse :—

अमुष्योर्वीभर्तुः प्रतिभटचमूः सङ्गरमुखे
समुल्लासिप्रासप्रमुखधृतत्तत्प्रहरणा ।
कराग्रप्रोद्धूताचिररुचिसकाशासिफलके-
ऽनुबिम्बव्याजेन प्रविलयमगादद्भुतमहो ॥९॥
तन्नन्दनो निन्दितचन्दनेन्दुः कुन्दावदातैर्यशसां कदम्बैः ।
श्रीक्षेत्रनामा प्रबलारिवर्गस्वर्गलाभेदनकृष्णसिंहः ॥१०॥
कल्पान्तोद्धतचण्डवेग-पवनप्रख्यातिविख्यातिभृत्
खड्गाग्रप्रविघूर्णनानवरतप्रज्ञापितोद्धट्टनम् ।
क्षत्राकृत्युद्धुसङ्घमुज्ज्वलयितुं श्रीचित्रकूटाम्बर-
व्यापिम्लेच्छघनाभ्रसंघमनघः प्रभ्रंशयामास यः ॥११॥
श्रीलक्षराजस्तनयस्तदीयः शुक्लक्षपाजीवितकृत्सदृक्षः ।
अक्षप्रसादाप्तविपक्षपक्षच्छेदैकदाक्ष्यः (दक्षः) क्षणयुक्सपक्षः ॥१२॥
ततोऽर्जुनि पूर्वजराजगुप्तामुल्लासयन् द्राक् फलिनीं प्रतापैः ।
श्रीलक्षराजः क्षितिपालपालः पद्मावती (?) प्राणपतिः समासीत् ॥१३॥
निर्दूषणस्यापि सतोऽस्य नूनमिदं जना वाच्यमुदाहरन्ति ।
प्रत्यर्थिकीर्त्तिप्रमदाहृतौ यन्मृधे मृधे मे सुजगत्प्रसिद्धम् ॥१४॥
यः प्रत्यहं तुल्यसुवर्णराशिदानेन देवैश्चकितं व्यलोकितं ।
कदाचिदाच्छिद्य नु नो निवासगिरिं द्विजेभ्यः खलु दास्यतीति ॥१५॥
अमुं गयाया जगतीविमुक्तिहेतोर्विमुक्तैर्यवनानुरोधात् ।
अश्वसुरस्यान्वयिनः परेऽपि जेष्यन्ति देवा यवनानतिद्राक् ॥१६॥
ततो मोकलेन्द्रोऽष्टदिक्पानुभावो भुवो भारजातस्य वोढाविरासीत् ।
जगन्मङ्गलश्रीशसेवानुभावाज्जगन्मङ्गलं यं जगुर्जन्मतोऽपि ॥१७॥
ततस्तं तं विनिर्जितुकामः काम इवापरः ।
कुम्भकर्णोऽस्ति तत्पुत्रो राजा साम्राज्यभाजनम् ॥२२॥

¹ cf. Vāyu. 88. 73 Viṣṇu. IV 3.3.

² cf. Eka. Māh. (both the versions) chapter on 'Rajavamsāvarṇana' in the first version and on 'Vāṣpānvaya' in the second (for the two versions see footnote in item No. M under heading 'Literary Genius' (i) below).

आदावाराधितो यः कृतयुगसमये नाकिनां नायकेन

त्रेतायां कामधेन्वाऽभिमतफलदया द्वापरे तक्षकेण ।

हारीतेनापि वष्पानुगमिह कलौ वाष्पवंशोद्भवेन

श्रीकुम्भेनापि भक्त्या जयति स भगवानेकलिङ्गे गिरीशः ॥५९॥ (Eka. Mah.)

The identity of Vāṣpa is a matter of dispute among historians, but he has generally been identified with one Kālabhoja (8th cent. A. D.)¹.

Guhadatta or Guhila is another name celebrated as a historical (non-Puranic) founder of this dynasty. There is much controversy about his date and identity². In the inscriptions of Mewār, Guhila is generally the first name in genealogical accounts. His time has been assigned to the 6th century A.D. The period of nearly 7 centuries intervening between Bappā Rāval and Hammira (1326 A.D.) is not marked by the advent of any ruler specially notable in history except perhaps Khumman (known to have been a son of Bappā). Authentic historical genealogy (unmixed with legend) starts with Hammira who recaptured the fort of Chittor and embellished his name with the title of Mahārāṇa. Kumbhā has also started his own genealogical account with Hammira, after mentioning Bappā (Vāṣpa).

Kṣetrasingh (Khetā 1366 A.D.) is well-known for his valour and Lakṣasingh (Lākhā 1472 A.D.) for having secured in barter for a huge quantity of gold the exemption of Hindu pilgrims from an oppressive tax levied on them by the Mohammadan rulers for pilgrimage to Kashi, Gaya and Prayaga (Ojha p. 260). Lākhā married in his advanced age Hansābai, sister of Rāṇāmall (Rāṭhor) and this marriage has gone down in history as an event "more disastrous in its consequences

¹ cf. Ojha pp. 404-420.

² cf. Ojha p. 400-402, Tod Vol. I. p. 259-69 and V.V. page 250. Kumbhā has referred to Guhila in the following introductory verse of R. P. The Introductory verses of S. Rāj. seem to have omitted a reference to Guhila.

यदन्वये निजिततर्कवादिपदः पदं तत्परमाविभाति ।

श्रीमेदपाटे गुहिलप्रधाने यत्राभवन् भूपतयः प्रभूताः ॥६॥

than the arms either of Moghals or Maharattas",¹ as it sowed the seeds of unfriendliness between Rāthors and Sisodiyas. Mokāl, the son of this Hansabai was the father of Kumbhā, his mother being known as Saubhāgyadevi. Mokāl ascended the throne in 1421 A.D. and was assassinated in 1433 A.D. by his uncles Chacha and Mera, natural sons of Khetā by a Khatin woman. Kumbhā the eldest among the seven sons of Mokāl ascended the throne of Mewār immediately after his father's death (1433 A.D.).

History is silent about the personal biography of Kumbhā.² The various inscriptions and other historical records giving his account have noticed his valour and prowess in glowing terms. Kumbhā's achievements in literature and other fine arts will be noticed in subsequent subsections; hence the present subsection may be closed with a very brief list of Kumbhā's celebrated victories in battle.³ (1) Victory over Sultān Mohmud Khilji I of Mālavā in 1437-38 A.D. and capture of the Sultān.

¹ Col. Tod, quoted in M. K. p. 17.

² Serious misapprehensions are recurrent today in this connection. For example, Kumbhā is held to be the husband of the famous saint Mirābāī. (cf. Dr. V. Raghavan, S. N. A. Bulletin No. 17, p. 11. His information seems to be based on Col. Tod's statement.) In fact Mirā was married to Bhojarāja the eldest son of Rāṇā Sāngā (Kumbhā's grandson) (cf. Ojha p. 670). Kumbhā is said to have married many ladies, but the names of only two of his queens are available in records viz. Kumbhaladevi (Kirtti. 181, M. K. p. 222) and Apūrva (Devī) (see the list of epithets in R.P. in Appendix IV). Dr. Raghavan refers to one Rohiṇī as Kumbhā's sweetheart (S. N. A. Bulletin No. 17, p. 11). This is also a misapprehension as the expression रोहिणीरमणः occurring in Kumbhā's various epithets stands for 'the moon' e.g. सरस्वतीरससमुद्रसम्भवरोहिणीरमणः or मेदपाटसमुद्रसम्भवरोहिणीरमणः.¹

³ A very perverse account of Kumbhā's victories has been recorded by Persian historians like Ferishta and by the Cambridge History of India. One extract will suffice here to illustrate this remark. Kumbhā's defeated adversaries have been shown as his conquerors. "The more famous Column of Victory at Chittor is said to commemorate victories over Mahumud of Gujarāt and Mohamud of Mālavā. If this is so 'it, like some tall bully lifts its head and lies.'" (vide Cambridge History of India Vol. III. p. 360.)

Out of magnanimity, Kumbhā released the Sultān after six months of captivity but the latter continued to make repeated attacks afterwards out of vengeance. (2) Conquest of Abū and Hāḍāvātī (3) Conquest of Būndī, Amber and Raṇathambhor (4) Successful encounters with the Muslim rulers of Nāgaur. (5) Second victory over the Sultān of Mālāwā in 1443 A.D. ; third victory over the same in 1446 A.D. and another again in 1454 A.D. (6) Victory in a combined attack by the Sultāns of Mālāwā and Gujarāt in 1456 A.D. (7) Severe punishment meted out to the Khān of Nāgaur in 1458 A.D. for his incitement of Muslims for killing cows. A few months after the Nāgaur battle the Sultān of Gujarāt was driven out from Sirohi, which was attacked by the latter. Kumbhā's glorious victories and unequalled valour are said to have won him the title of 'Hindū-sura-trāṇa' from the Sultāns of Delhi and Gujarāt.¹

Mahārāṇā Kumbhā died in 1468 A.D. Sometime before his death his mind is said to have lost its balance and he often talked incoherently. One day when he was sitting on the bank of a tank near the temple of Kumbhasvāmin (Māmādeva) in Kumbhalgarh, his eldest son Udaikaran (Ūdā Hatyārā) stealthily stabbed him to death. Udaī proclaimed himself as the king but did not succeed in retaining the throne of Mewār because of the strong widespread indignation and opposition aroused by his foul deed.

History has utterly neglected Udaī and his name has survived in oral tradition only as 'Uda Hatyārā'. Out of the eleven sons left by Kumbhā the second one Raimall ascended the throne and had a glorious reign.

"Thus after a reign of 35 years—a reign full of glory and splendour—Kumbhā departed from this world, leaving behind him, a name which is honoured in history and remembered to this day as that of one of the greatest sovereigns who ever ruled in India." (M.K. pp. 111, 12.)

¹ cf. प्रबलपराक्रमाक्रान्तदिल्लीमण्डल—गुर्जरत्रासुरत्राणदत्तातपत्रप्रथितहिन्दुसुरत्राणविद-
दस्य (Ranpur Inscription M. K. p. 207).

मूलं धर्मतरोः फलं श्रुतवतां पुण्यस्य गेहं श्रिया-

माधारः सुगुणोत्करस्य जनिभूः सत्यस्य धामौजसः ।

धैर्यस्यापि परावधिः प्रतिनिधिः कल्पद्रुमस्याखिलां

वीरस्तत्तनयः प्रज्ञास्ति जगतीं श्रीकुम्भकर्णो नृपः ॥२३३॥

(Kumbhal. 233. V.V. p. 415)

Mahārāṇa Sāṅgā (Kumbhā's grandson) and Mahārāṇa Pratāpa, these two names among the descendants of Kumbhā are immortal in the history of India.¹

4. LITERARY GENIUS

Although S. Rāj. is the greatest monument of our author's great erudition and scholarship, he is known to be the author of many other literary productions which are of no mean worth or importance.

The other works of Kumbhā pertain to literary criticism, religion, poetics and dramatic compositions, music (in its creational aspect), architecture and Kāmaśāstra.² Of these

¹ It is notable that Kumbhā, though in no way inferior to Sāṅga, or Pratāpa in valour and prowess, has not received the place he deserved in the political history of India. The reason seems to be that he was not fortunate enough to capture the attention of Sanskrit-knowing or Sanskrit-loving historians because of the fast decadence of Sanskrit literature which followed his period, nor could he be favoured by Persian historians (as his descendants Sāṅgā and Pratāpa were) as he appeared in history before the foundation of the Moghul empire. He was too late for the former and too early for the latter. All the same he has lived in the folk-mind of Mewār as a 'great hero.' (cf. the following list of modern and earlier poetic compositions which have described his exploits.) :

(i) 'Kirttistambha', a 'Khaṇḍakāvya' by R. S. Tripāthi (Published from Ajmer).

(ii) 'Kumbhakarṇa-Kirtti-Prakāsa' 'a Prabandha Kāvya' by Rao Mohan Singh of Udaipur (only a small extract has been published in R. B. Kumbhā Viśeṣaṅka).

(iii) Stray Mewāri verses by Sanwaldas Ashia (*ibid*).

(iv) Stray Dīṅgala songs composed by hereditary Cāraṇas and handed down in oral bardic tradition compiled by S. Shekhawat (*Ibid*).

² S. Rāj. will be dealt with in detail in section III of this Introduction. The other works are, therefore, noticed in this sub-section.

only one work viz. the Rasikapriyā commentary on Jaideva's Gītagovinda has been published. Two works dealing with architecture and Kāmaśāstra are available only in small insignificant fragments. A Mewāri translation of Gītagovinda ascribed to him is available in a complete MS. but its authorship is doubtful. 'Caṇḍīśataka-Vṛtti' a literary-cum-religious work is available in an illegible MS. and all other works noticed below are known only from a reference in other works or in inscriptions associated with Kumbhā.

(i) NOTICES OF OTHER WORKS BY THE AUTHOR.

A. *Rasikapriyā* :

A commentary on Jaideva's Gītagovinda edited by Telang and Pansikar and published by the Nirnaya Sagar Press first in 1899. The last one of its several subsequent editions came out in 1949. Unfortunately it has gone out of print now. This commentary is held in very high esteem by scholars and 'rasika' readers of Gītagovinda. Extensive quotations from Saṅgītarāja are found in this commentary, specially regarding the Lakṣaṇas of various Prabandhas¹. Kumbhakarna has innovated 28 names for typifying the varieties of 'Miśrasūḍa Prabandha' (vide page 553 of our printed text). The Lakṣaṇas of these innovated varieties as given in S. Raj. have been reproduced in R.P. Some differences in readings are obvious in the two texts and the Lakṣaṇas of the following two Prabandhas are missing in R.P. साकाङ्क्षपुष्परीकाक्षभ्रमरदत्तः and तालरागार्णव-मुरारिमङ्गलकुसुमः bearing numbers 11 and 21 respectively in the scheme of 28 varieties². The reading variants have often

¹ The quotations other than those regarding Prabandhas, pertain to three types of heroes viz., Dhīroddhata, Dhīrodātta and Dhīralalita (Śṛṅgārī), Śikhariṇī metre and Guṇānuvāda (Lakṣaṇa).

² This omission of two varieties corresponds with the lacuna in two (nos. 11 and 21) out of the 24 Gītas of Gītagovinda, in respect whereof no variety of Prabandha has been mentioned. A discrepancy in the MSS. used by the editors seems to be responsible for this omission. The remaining four varieties of Prabandhas out of the above 28 are associated with four Ślokas of Gītagovinda (there being only 24 Gītas in this work as against the 28 varieties of Prabandhas).

been useful in reconstructing the relevant portions of our text of S. Rāj. The author's personal account as found in the R. P. goes a very long way in establishing the identity of the author of S. Rāj. with Kumbhakarna as against that of Kālasena (*vide* Appendix IV).

The author has detailed in the introductory verses of R. P. the following as the purpose behind writing the commentary:—(i) to give for the first time a complete and perfect musical setting to the Prabandhas of 'Gītagovinda', (ii) to fully enunciate Sṛṅgāra Rasa as delineated by Jaideva and (iii) to unfasten the knots (Granthis) of Jaideva's 'Grantha' i.e. to elucidate the obscure points or to make explicit the implicit meanings of Gītagovinda. The verses are quoted below:—

प्रत्यज्ञायि प्रबन्धो यो जयदेवेन धीमता ।
 न तस्य विद्यते लक्ष्म सर्वाङ्गैरुपलक्षितम् ॥१५॥
 अतः स्वरादिभिः षड्भिरङ्गैः संयोज्य तथ्यताम् ।
 नीत्वा गीत्वा तथा हित्वा सु (कु?) टीकाः सुप्रवर्त्यते ॥१६॥
 शृङ्गारे सप्रपञ्चे रस इह रुचिरौचित्ययुक्तौ प्रकृष्टे-
 ऽलंकारे नायिकाया गुणगणगणने वर्णने नायकस्य ।
 गीतौ प्रीतौ च वृत्तौ लयमनुरसिकाः कौतुकं चेत्तदेमा
 दोषैर्मुक्ता गुणाद्याः शृणुत नरपतेः कुम्भकर्णस्य वाचः ॥१७॥
 स किं बन्धः श्लाघ्यो व्रजति शिथिलीभावमसकृ-
 द्विचारेणाक्षिप्तो ननु भवति टीकापि किमु सा ।
 न या ग्रन्थग्रन्थिप्रकटनपटुः किन्तु तददो
 द्वयं युक्तं कर्तुं प्रभवतितरां कुम्भनूपतिः ॥१८॥

The Rāgas, Tālas, etc., enjoined for the various 'Gītas' in R.P. are generally different from those given in the original text of Jaideva¹. Scholars have doubted the propriety of this deviation from tradition on the part of our author².

1 cf. 'Ekaliṅgamāhātmya' 'Rājavamśa-Varnana'. v. 175 wherein Kumbhā's composition of new 'Dhātu' (Rāga, Tāla etc.) in Jaideva's poetry is mentioned.

श्रीवासुदेवचरणाम्बुजभक्तितलमनचेतामहीपतिरसौ स्वरपाटतेनान् ।

धातूननिन्द्यजयदेवकवीन्द्रगीत-गोविन्दकं व्यरचयत् किल नव्यरूपान् ॥

2 cf. Swāmī Prajñānānanda 'Historical development of Indian Music' p. 231.

The criticism ignores the fact that there can be more than one perfectly scientific musical signification for a poem. Rāgas and Tālas are so numerous that the same poetical 'Rasa' or 'Chandaḥ' can be equally served by several among them. Moreover, it is to be deduced from verse 15 quoted above that Kumbhā felt that the extant musical significations of the songs of Gītagovinda did not take into account all essentials or did not sufficiently cover them. The so-called deviation in the matter of Rāgas and Tālas is really an attempt on his part to provide a fuller and more appropriate musical setting which includes not only the names of Rāgas and Tālas but in addition gives all 'Aṅgas' of the musical 'Prabandhas'.

A MS. of a Mewārī version of R.P. by one Kṛṣṇa Bhaṭṭa is said to be deposited in the collection of the Mahanta of Nathadwara.¹ This work is notable as it indicates the popularity of the R.P. commentary which must have justified its Mewari version.

Regarding the question of the chronological sequence as between S. Rāj. and the commentary on Gītagovinda it may be said that both the works appear to have been completed almost simultaneously as both of them refer to each other. It may be surmised that Gītagovinda commentary was written after the Prabandhollāsa and Vibhāvollāsa in Rasaratnakośa of S. Rāj. were completed and that it was completed before or almost simultaneously with S. Rāj. Although the colophons of Kumbhakarna MSS. of S. Rāj. do not mention the commentary on Gītagovinda having been written by the author, the Kālasena MSS. do so (श्रीगीतगोविन्दटीका रचन वर्णित साङ्गशृङ्गारः). The latter MSS. being definitely later than the former, one may be inclined to conjecture that R.P. might not have been completed when S. Rāj. was composed, but the following closing verse of S. Rāj. (Granthasamāptiparikṣaṇa) found in both Kumbha. and Kāla. MSS. contains reference to the author's commentary on Gītagovinda.

¹ This information was verbally supplied by Muni Kantisagar.

¹चण्डीशतव्याकरणेन गीत-गोविन्दवृत्त्या सुकृतं यदत्र ।

संगीतराजेन च तेन गौरी हरिर्हरः प्रीतिमवाप्नुवन्तु ॥१८॥

The most plausible view seems to be that the Rasikapriyā commentary was planned and written almost simultaneously with the Prabandhollāsa of S. Rāj. The Kīrttistambha inscription mentions both S. Rāj. and Rasikapriyā commentary and there is thus no doubt that both the works were completed before the installation of the Kīrttistambha inscription².

R. P. can justly be regarded as a companion volume of S. Rāj. The publication of our text will be very enlightening for the study of R. P. and similarly R. P. is but a supplement of S. Rāj. (mainly of its 'Sūḍaprabandha Parikṣaṇa' in the Prabandhollāsa).

B. Commentary on Caṇḍī Śataka of Bāṇa Bhaṭṭa :

Caṇḍī Śataka has been published in Kavyamala series pt. 4 of the Nirṇaya Sagar Press, Bombay with an anonymous commentary but no trace was hitherto available of Kumbhā's commentary on this work. The Kumbhā-Viśeṣāṅka of Rajasthāna Bhārati 1962-63 published from Sadul Rajasthan Research Institute, Bikaner, contains a notice of a MS. of this commentary, which is versified throughout. This MS. has been found in the Jain Bhavan Granthalaya, Calcutta. It bears the date of copying as Saṃvat 1675 and the name of the scribe as Sakalakīrti, a Kharataragacchīya Jain Scholar and runs into 2,400 verses. The MS. is unfortunately in a very bad condition and is beyond legibility. The folios are said to have stuck to each other and there is said to be no chance of restoring the MS. to legibility. A few verses that have been partially reconstructed in the said notice give the authorship of Kumbhā as follows :

मत्वे (मन्ये)ज्जीव महा.....न महिमाप्रालेयभानुः पदे-

ऽधीती वाक्यपटुः प्रमाणनिपुणो धर्मः स्वयं मूर्तिमान् ।

श्रीकुम्भः पृथिवीपतिवितनुते चण्डीशतव्याकृति

त्या जा ट क्षर (?) सक्षरात्मकमदः शुभ्रं जगत्यां यशः ॥७॥

(R. B. P. 110)

¹ MS. A. reads कामेश्वरीव्याकरणेन ।

² Vide Kīrti. 157,158.

C. *Commentary on Saṅgīta Ratnākara* (Saṅgītakramadīpikā ?)

References to this commentary are found in the following works but the source of their information is nowhere indicated.

- (i) M. Krishnamachariar : 'History of Classical Sanskrit Literature, p. 853, No. 1004 ; p. 859 No. 1014 and p. 862, No. 1022.
- (ii) Harbilas Sharda : "Mahārāṇa Kumbhā" p. 166.
- (iii) G. H. Ojha : 'Udaipur Ka Itihas' p. 626.
- (iv) Dr. V. Raghavan : his article on 'Rasa-Ratna-Kośa' etc. (Annals of B.O.R.I. Poona. Vol. XIV, 1932-33. p. 258-63). Opinion has been subsequently revised and the reference is dropped in 'Later Saṅgīta Literature' (S. N. A. Bulletin No. 17).

It is very curious that Kumbhā should have been known to scholars as a commentator on S. R. without any definite ground for this information. No reference to this work is found in S. Rāj. or in any of the available inscriptions pertaining to Kumbhā. The following closing verse of the R. P. commentary in the third 'Sarga' of Gītagovinda contains the name of a work as 'Saṅgīta-Krama-Dīpikā' which can be surmised to have been written by Kumbhā. R. P. is said to be a sister of this work.

श्रीगोविन्दपदारविन्दमकरन्दास्वादचञ्चद्विद्वरे-

फेण श्रीनृपसिंहमोकलकुलाम्भोजप्रकाशेन्दुना ।

श्रीमत्कुम्भनृपेण क्लृप्तविवृतौ श्रीगीतगोविन्दके

संगीतक्रमदीपिकास्वसुरयं सर्गस्तृतीयो मतः ॥३.५॥

It may be conjectured from this reference that 'Saṅgīta Krama Dīpikā' must have been a commentary on some work dealing with Saṅgīta rather than an independent work. This seems to be probable also because a writer who had to his credit the authorship of the most gigantic and complete work on Saṅgīta viz., Saṅgītarāja, could not have been inclined to compose another independent work on Saṅgīta unless it was meant to be a concise edition of the former or to serve as a companion volume. Both the possibilities are ruled out as there is no reference in S. Rāj. to any abridged edition or companion

volume. The question naturally arises as to why no reference to 'Saṅgīta Krama Dīpikā' should have been included in S. Rāj. There seems to be no answer to this question except the surmise that Saṅgītarāja having been devised as an original and independent work to serve as the 'Magnum Opus' of Indian Saṅgīta Sāstra, it was not deemed proper or necessary to mention the commentary of another writer's work.

No MS. of 'Saṅgīta Krama Dīpikā' is now available and it is not possible to say anything definite as regards its content and scope. There is no evidence in support of the conjecture that 'Saṅgīta Krama Dīpikā' was a commentary on S.R.

As regards the question as to how the authorship of S.R. commentary came to be ascribed to Kumbhā, it may be noted that the first notice of S. Rāj. in modern times is found in F. Kielhorn's catalogue and there the work is referred to under two different names—'Saṅgītarājā' and 'Saṅgītamīmāṃsā', although both names pertain to one and the same work as is clear from the colophons of S. Rāj., wherein both these names are given side by side. The surmise that Saṅgīta Mīmāṃsā might have been a commentary by Kumbhakarṇa on S. R., the most important and comprehensive predecessor work might have gained currency among scholars¹. In an appendix at the end of Vol. II of the Anandashrama edition of S. R. a commentary on S. R. by Kumbhā is listed without any mention of the source of this information. It is quite probable that this reference might have induced the above scholars to include Kumbhā in the commentators on S. R.

Kumbhā's close acquaintance with and critical understanding of the contents of S. R. is beyond doubt (cf. his epithet निःशङ्कमतज्ञः but it is difficult to base merely on this fact the assertion that Kumbhā had written a commentary on S.R.

¹ Dr V. Raghavan, however, indicates in his article in the Annals of the B. O. R. I. referred to above that both these names pertain to one and the same work. Swami Prajñanananda's reference to 'Saṅgītamīmāṃsā' (vide 'Historical development of Indian Music' p. 230) as an alternative name of the R. P. commentary is an instance of the confusion prevalent concerning these names of works.

If any commentary on S. R. had been written by Kumbhā after the completion of S. Rāj. and after also the date of the Kirtistambha inscription, the reference to 'Saṅgīta Krama Dīpikā' in R. P. which is definitely anterior to the former will have to be taken as an interpolation, but in the absence of any evidence whatsoever in favour of Kumbhā's authorship of a commentary on S. R. none of the above surmises appears to be warranted. The identity of 'Saṅgīta Krama Dīpikā' cannot be established in the absence of any MS. of this work or a definite quotation from the same.

D. Ekalingāśraya :

The closing verse of the 7th Sarga of Kumbhā's R.P. commentary on Gītagovinda refers to the commentary as 'Ekalingāśraya-sodarā' sister of 'Ekalingāśraya'. This reference has been construed to mean that 'Ekalingāśraya' must have been a work by Kumbhā, to which has been ascribed the sisterhood of R.P. No trace of this work has been forthcoming till now and it can as well be doubted whether 'Ekalingāśraya' was at all a literary work. One possible conjecture is that for its richness of content, extent and splendour the R.P. might have been compared by the author to the 'Āśraya' or 'Maṇḍapa' built by himself in the Ekalingaji temple. At least one instance of a similitude between the architectural constructions of Kumbhā and his literary compositions is to be found in the colophon to the fourth Parikṣaṇa of the Prabandhollāsa of S. Rāj. wherein the treatment of 'Prabandha' has been said to be the 'brother' of the new roadway on the Chittorgarh fort built by Kumbhā. (श्रीचित्रकूटदुर्गे नूतनप्रतोलीपद्धतिसहोदरं प्रबन्धपरीक्षणं चतुर्थ समाप्तम्)

The possibility of a Stotra-like composition dedicated to Ekalinga having been undertaken by Kumbhā under the title 'Ekalingāśraya' cannot be ruled out because Ekalingaji is the traditional deity of the rulers of Mewar.

E. Gītagovinda :

Ample documentary evidence is available regarding the composition of a new Gītagovinda by Kumbhā, apparently

on the pattern of Jaideva's *Gītagovinda*. The following two references to this work are found in the text of S. Rāj :

¹अष्टाविंशतिरेतेऽत्र प्रबन्धाः कृष्ण (कुम्भ)-भूभुजा ।

स्वोपज्ञगीतगोविन्दमिश्रसूडे प्रपञ्चिताः ॥२९॥ (P. 553)

श्रीकुम्भकर्णसंगीत-गीतगोविन्दरूपकैः ।

कतव्या चित्रिता भित्तिविचित्रा चित्रकर्मठैः ॥नृत्य० अङ्ग० अङ्ग० ९६॥

There is the following reference in the colophons of the Kālasena MSS. of S. Rāj. प्रबन्धराजश्रीगीतगोविन्दनिर्माणपरितोषितराधाभाधवः (cf. notes on this epithet in Appendix IV, Pt. I, index No. 2). No MS. of this work is available at present.

F. *Sūḍaprabandha* :

This seems to be but another name for Kumbhā's own *Gītagovinda* which must have been composed in the style of 'Sūḍaprabandha' on the pattern of Jaideva's *Gītagovinda*. Some critics have treated it as an independent work¹. The following verse of 'Ekaliṅgamāhātmya' also eulogises Kumbhā's proficiency in this art of musical creation :—

छन्दोभिः सुमनोहरैः श्रवणयोः पीयूषघारोत्करै-

वर्णैः प्रासविभूषितै (स्) तिलक (वत्) स्वस्थानसंवेक्षितैः ।

तालै कुत्रचिदीप्सिते कविरिव प्रायः प्रबन्धान् सुधो-

धुर्यः कोऽपि सुकाव्यकारनृपतिर्बध्नाति बन्धोद्धुरान् ॥२०२॥

But there is no documentary evidence in support of this. An introductory verse (No. 18) of R.P. (quoted above in the note on R.P.) contains a general reference to the author's competence for composition of 'Prabandhas'.

The Kirttistambha inscription (verse 157, M.K. p. 219) refers to 'Sūḍaprabandha' having been composed by Kumbhā. There being no reference to the composition of *Gītagovinda* by Kumbhā in the available inscriptions, it can tentatively be concluded that 'Sūḍaprabandha' might have been identical with 'Gītagovinda'.

¹ cf. M. K. p. 166, 185; Ojha : p. 625; C. Kunhanrāja's Introduction to S. Rāj, (Pāṭhyaratnakōśa) p. XXXV.

G. *Sri Kumbhasvāmi-Mandāra* (?)

The prose colophon to the sixth 'Sarga' of R. P. commentary contains the following reference: श्रीकुम्भस्वामिमन्दार(?)स्वोदरे गीतगोविन्दविवरणे । This reference has been construed to indicate a work of Kumbhā entitled 'Kumbha Svami Mandāra'¹ but this seems more probably to be a reference to Kumbhasvāmi-Mandira built by Mahārāṇā Kumbhā. The author perhaps, wishes to indicate that his commentary on Gītagovinda is dedicated to Kṛṣṇa or Viṣṇu just as are the temples of Kumbhasvāmin built by him.²

H. *Saṅkṣepa-Kāmaśāstra*.

A small treatise on Kāmaśāstra. Its fractional MS. (only two sheets) is deposited in Anup Sanskrit Library, Bikaner. The colophon in this MS. reads as follows:—

श्रीहम्मोरनरेशवंशमुकुटः श्रीमोकलक्ष्मापति-
स्तद्गोहे गृहिणी शचीव सुगुणा सौभाग्यदेवी मता ।
तत्पुत्रो भुवि राजते कविवरः श्रीकुम्भकर्णो नृप-
स्तत्त्वं व्याकुस्ते विचित्ररचितं (श्री) कामशास्त्रं शतम् (?) ॥

इति कुम्भकर्णविरचितं संक्षेपतः श्रीकामशास्त्रं संपूर्णम् ॥ (Vide Dr. C. Kunhanraja's Introduction to S. Rāj. p. LIV, LV).

I. *A work on the architectural details of Kīrttistambhas.*

"Mahārāṇā Kumbhā himself wrote a treatise on the art of building Kīrttistambhas (Towers of Victory or Fame), based on principles of Jaya and Aparajit, and had it engraved on stone tablets and fixed in the lower part of the Tower of Victory. A part of the first tablet, found at Chitor and since deposited in the Udaipur Museum¹, gives Mahārāṇā

¹ Vide M. Krishnamachariar p. 862 No. 1022 and Dr. V. Raghavan's article in Annals of the B. O. R. I. Vol. 14.

² cf. the account of Kumbhā's architectural achievements in this Introduction.

¹ Only a fragment of the first slab on which the introductory portion of the work is inscribed, was discovered by G. H. Ojha. The second verse on this slab reads as follows:—

श्रीविश्वकर्माख्यमहार्यदीर्यमाचार्यमुत्पत्तिविधावुपास्य ।
स्तम्भस्य लक्ष्मातनुते नृपालः श्रीकुम्भकर्णो जयभाषितेन ॥२॥

Kumbhakarṇa's description of the characteristic features of Towers according to Jaya and Aparajit". (M.K.p. 168).

From the above inscriptional evidence no doubt is left regarding Kumbhā's authorship of a treatise on architecture. The complete text of the work, however, is not available in manuscript or inscriptional form. The fragmentary inscriptional evidence is too meagre and does not throw light on the title, scheme of arrangement and detailed contents of the treatise.

J. Dramatic Compositions in (four) Deśi Bhāṣās :

The colophons of S. Rāj. (Kālasena MSS.) and the Kīrtti-stambha Inscription (verse 158) refer to the composition of four dramas by Kumbhā in four regional languages spoken in Karnāṭaka, Mahārāṣṭra, Medapāṭa (Mewar) and Tailaṅga respectively.

¹संस्कृतभाषा-महाराष्ट्र-तैलिङ्ग-कणटिक-भाषा-
चतुष्टय-रचितनाटक राजचतुष्टयः ।

(Author's epithet in the colophons of S. Rāj.)

श्रीकणटिकमेदपाट-सुमहाराष्ट्रादिके योदय-

द्वाणीगुम्फमयं चतुष्टयमयं सन्नाटकानां ²व्यधात् ॥

(Kīrtti. M.K.p. 219)

None of these dramatic compositions is available to-day.

K. Stray poetic compositions in 'Mewārī'.

It is held that Kumbhā had composed a number of stray poems in the Mewārī dialect, comprising 'Stutis' of 'Devatās'. Muni Kantisagara, a Jain scholar whom I met recently at Udaipur, showed to me in his personal collection a MS. of a diary (Svādhyāya Pustikā) of a Jain Sadhu of Delwara named Hemahamsasūri, dated Samvat 1530, which was said by him to contain a quotation of a 'Mewārī Stuti' of Ekaliṅgajī said

¹ 'Saṁskṛta' seems to be a substitute of 'Medapāṭa' which has been purposely replaced in Kālasena MSS. in order to conceal the identity of Kumbhā.

² Read also as सन्नाटकानां (cf V. Raghavan 'Later Saṅgīta Literature' S.N.A. Bulletin No. 17 p. 12).

to have been composed by Kumbhā. This quotation remains un-authenticated as it could not be readily located in the extensive MS. shown to me. The possibility of such compositions by Kumbhā cannot be ruled out, but there is at present no authority available by way of MS.

L. Mewārī Commentary on Jaideva's Gītagovinda.

A pictorially illustrated copy of a MS. of this work dated Samvat 1697 is deposited in the Anup Sanskrit Library, Bikaner. Its authorship is ascribed to Kumbhakarna¹. The language of this commentary is more akin to Gujarātī than to Mewārī. It is very brief in comparison to R.P. and is just like a translation of the original Gītagovinda. From its linguistic affinity to Gujarātī and cryptic content it does not appear to have been written by Kumbhā.

M. Poetic-cum-musical compositions compiled in 'Ekaliṅga-māhātmya.'

Dr. G. H. Ojha² has mentioned Kumbhā's authorship of a number of 'Stutis' enjoined to be sung in various Rāgas and Tālas compiled in 'Ekaliṅgamāhātmya'³. This reference

¹ Vide a notice of this work by Agarchand Nahata in 'Śodhapatrikā' published by Sahitya Samsthana, Udaipur Vol. XI, No. 1 p. 60-64.

² 'Udaipur ka Itihas' p. 626.

³ Two texts bearing the title 'Ekaliṅga Māhātmyā' are available. One is said to have been composed in the reign of Kumbhā and the other in that of his son Raimalla (vide Ojha p. 413,416). A transcript of the former text deposited in the Rajasthan Oriental Research Institute, Udaipur (bearing No. 1477) was made available to me by Sri B. M. Javalia (in-charge) for consultation at Udaipur and a transcript of the latter was lent from the personal library of H. H. the Maharana of Udaipur. The 'Ekaliṅga Māhātmya' referred to above is the former text (composed in the reign of Kumbhā). The first three chapters of this work are devoted to a Puranic description of 'Ekaliṅga' the presiding deity of the Mewar dynasty. The 4th chapter deals with the genealogy of the rulers of Mewar upto Mokāl (Kumbhā's father) and ends with इति राजवंशवर्णनम् etc. This colophon is followed by an eulogistic account of Kumbhā's achievements. Most of the verses in this section are reproduced verbatim in the Kumbhal. and Kirti. inscriptions. This colophon to this section does not seem to fit in the scheme of consecutive numbers of chapters and this section seems to be a part of the chapter called

has been reproduced in M. K. p. 166. But really these 'Stutis' have been composed by one Kanha Vyāsa as will be seen from the concluding verses of 'Pañcāyatanastuti' in Ek. Mah., given below :—

शौर्योदार्यधर्मोद्धरणरणरत्नकारकीर्ते रसाक्ता
 बु (खु) म्माणक्षोणिजानेर्गुणगरिमगिरा व्यासकन्हप्रयुक्ता ।
 यावत् सूर्येन्दुताराजलधिजलधराधारगङ्गातरङ्गा
 तावत् पञ्चाशिकेयं वसतु हृदि सतां कुम्भभूत्सुरङ्गा ॥१५८॥
 श्रीकुम्भदत्तसर्वार्था (गीत) गोविन्दसत्पथाः ।
 पञ्चाशिकार्थदासेन कन्हव्यासेन कीर्त्तिता ॥१६०॥

The impression about Kumbhā's authorship of these compositions seems to have been caused by the following misapprehension.

In the colophon of the section of Ek. Mah. eulogising Kumbhā's achievements, राजवर्णन seems to have been misapprehended as रागवर्णन. The colophon reads as :—

इति महाराजाधिराजरायरायां-राणेराय-महाराणा-श्रीकुम्भकर्णमहेन्द्रेण विरचिते
 मुखवाद्यक्षीरसागरे राजवर्णनो नाम अध्यायः ।

This colophon really pertains to the appendix to the 14th chapter dealing with the genealogy of the Mewar dynasty, which precedes this compilation entitled 'Pañcāyatanastuti'. The ascribed authorship of Kumbhā in the above colophon appears to be a dedication made to him by the real author. (of the following verses which expressly ascribe the authorship of the compositions to Kanha Vyāsa).

राजवंशवर्णन. Then follows a compilation of a good number of poetic-cum-musical compositions eulogising 'Pañcadevas'. The text is not properly arranged after this. There are confused portions eulogising Ekalingaji and Kumbhā, enumerating Chandojātis etc. The second text bearing the same name has been rightly called 'Ekalingapurāṇa' by Ojha. It is extensive in volume and more systematic in the arrangement of the text. It is divided in 32 chapters and the full text is devoted to a Puranic account of Ekalingaji (except chapters 20, 21 which deal with the genealogy of the Mewar dynasty and a few scattered references to this topic). This work is appellated as a part of the Vāyupurāṇa, devoted to Medapāṭa (Mewar). The name of the author of this Purāṇa-like text is not known.

आनन्दवृद्धादिपुराभिनन्दी नन्दीशवन्दी नृपकुम्भकर्णः ।

तदाज्ञया प्रेरित एव कन्हव्यासो व्यधात्तारकमौक्तिकावलिम् ॥१६१॥

दुर्गाम्बिकाद्रौ जयमालदुर्गे कौम्भे पुरे धातु (महा?) समुद्रे ।

ता (६) चन्द्रचूडस्तुतिचन्द्रकान्ता (:) कुम्भश्रिये कुम्भ-(?) (कन्ह-)

कृताः सुवृत्ताः ॥१६२॥

कुम्भो नन्दतु भूतले हरिहरौ कुम्भं सदा रक्षतां

कुम्भेनैव वशीकृता वसुमती कुम्भाय तुष्टाः सुराः ।

कुम्भादाप्तधनो जनस्त्रिभुवने कुम्भस्य कीर्तिः स्थिरा

कुम्भे पण्डितमण्डली स्थितिमती त्वं कुम्भ राज्यं कुरु ॥१६३॥

(Although the last verse does not mention the author's name, it clearly indicates that the author could not have been Kumbhā himself.)

There is also a reference to the composition of 'Vādyaprabandhas' (instrumental music pieces) by Kumbhā in the following verse, but no 'Vādyaprabandha' is available in the MS.

ध्यात्वा श्रीगणनायकं भगवतीं देवीं तथा भारतीं

स्मृत्वा श्रीभरतादिकान् मुनिवरान् संगीतविद्यागुरुन् ।

कृत्वा भारतशास्त्रसारचतुरं संगीतराजं नवं

श्रीमान् कुम्भनरेश्वरः प्रकुरुते वाद्यप्रबन्धान् सुधीः ॥२०१॥ (Eka. Mah.)

Kumbhā thus stands out as a literary genius of great versatility, commanding mastery over several arts and sciences. His Rasikapriyā commentary on Jaideva's Gītagovinda, however, is one of the two works which have immortalised him, the other work being the colossal Saṅgītarāja. The two works rank among the foremost classics of our country and have left a lasting imprint on our literary and cultural history.

(ii) AUTHENTICITY OF KUMBHĀ'S AUTHORSHIP OF S. RĀJ.

AND OTHER WORKS.

Kumbhā's rulership of Mewar was covered by a period of continuous wars against the Mohammedan rulers of Malwa and Gujerat. The cares and the anxieties of the battlefield must have usurped the major part of Kumbhās' time and attention and left him little leisure for literary pastimes. In these circumstances, if the authorship is ascribed to Kumbhā of S. Rāj., a very learned and gigantic treatise on the intricate subject of Saṅgīta, as also the authorship of other works on

diverse subjects, doubts can reasonably be aroused in regard to the reliability of the ascription. What lends colour to the doubts is the wide-spread practice noticeable in the literary history of our country specially of its medieval period, of ascribing authorship to kings and high dignitaries of works composed by others. As Kumbhā's authorship of S. Rāj. and other works is deemed an impossible feat in the face of distractions and cares of his life it may be believed by some people that Saṅgitarāja. was actually written by some one else.

Kumbhā is not the only king in Indian history whose authorship of literary works is the object of suspicion in the eyes of certain critics; similar suspicions have been raised concerning many other kings and high dignitaries. In regard to king Bhoja for example, who is known as the author of many important works on diverse subjects, e.g. Grammar, Poetics, Dramaturgy, Ayurveda, Architecture, Astronomy, Philosophy etc., it is doubted how a king's cares and pre-occupations could possibly leave Bhoja enough leisure to be devoted to the writing of treatises on diverse subjects of great intricacy and specialisation¹. Similar doubts could be entertained regarding the authorship of Sāyaṇa's works on multifarious subjects including besides his famous commentaries on Vedas, treatises on Grammar, Poetics, Ayurveda etc. Sāyaṇa, it may be noted, was a hereditary minister of state for four generations in the Vijayanagar dynasty represented by Kampana, Saṅgama, Bukka and Harihara, commander-in-chief and regent for the duration of the period of minority of Saṅgama².

The question concerning the authenticity of authorship of the prolific writings of kings is thus not confined to Kumbhā alone. The question has been raised and repeated in regard to other kings and high dignitaries as well, but as far as my

¹ cf. V. Raghavan; 'Studies in Śrīṅgaraparakāśa' Vol. I. Pt.1; pp. 5,6 and P. V. Kane; 'History of Sanskrit Poetics' pp. 262,263.

² Vide Introduction to Sāyaṇa's 'Vedabhaṣyabhūmikā' (Chowkhamba edition) p. IX,X.

information goes, it has not yet been satisfactorily answered. The answers which are usually suggested do not carry conviction. In regard to Kumbhā, for instance, Prof. Kunhan Raja has suggested that as was the traditional custom, scholars and artists must have accompanied the king in his marches during wars and the king could have utilised their services un-interruptedly¹. No evidence in support of this surmise is forthcoming. Admittedly, conditions of warfare in Kumbhā's time were not similar to those at the time of the Kurukṣetra battle when prescribed rules and timings were scrupulously respected by combatants on both sides which left them leisure everyday for literary and artistic pursuits. In Kumbhā's time, even if he was willing to abide by a code of honourable conduct his adversary would not have been equally willing to do so. This obvious assumption seems to have been ignored by Prof. Kunhan Raja.

Prof. Kunhan Raja, however, would appear to be nearer the truth when he says that kings in the past generally possessed unusual powers of mental detachment and composure and their minds remained un-ruffled for literary activity even when on the battle-field and that they were intensely religious in their outlook and conduct. Although he does not expressly say so, Prof. Kunhan Raja appears to suggest that some of the kings in the past were 'Karma-Yogins' in varying measure. Indian cultural history and tradition would appear to lend support to such a presumption in respect of personages among the royalties.

One thing notable in connection with the apparent diversity of subjects on which Kumbhā², Sāyaṇa or Bhoja wrote their famous works, is that although the field of enquiry covered by the writings of each one of them is diverse and manysided, the object of enquiry in all cases is only one. The subjects of their writings relate uniformly to the Vedas,

¹ Vide Introduction to the Bikaner edition of S. Rāj. pp. LVII-LIX.

² It may be noted that the subjects covered by Kumbhā's literary activity were characterised by a comparatively lesser diversity.

the Vedāṅgas or the Upavedas, all Vedic in nature and scope fundamentally. As such the object of their enquiry also is one *viz.* the Vedic teaching that what the human heart in its inmost recesses hankers after is not worldly good but a felicity—eternal and unlimited. There is thus a unity of purpose and ideal which runs through all the writings of these high dignitaries and all of them are not only actuated by the same urge but are also guided by the same approach and outlook. In a sense, this simplifies their task. They are not worried to strike notes of novelty or originality of concept and terminology and are content to accept the traditional line of thought and diction in this respect. It is rare to come across among the ancient and medieval authors any one claiming discovery of anything outside or unrelated to the Vedas. If at all originality is professed it is one of emphasis or interpretation.

Further, it is usually proclaimed by themselves or their admirers that the authors were men of God-realisation of various grades or schools of religious culture. If this claim is conceded certain important clues to their personalities become available. The inner luminosity of a Yogin is said to heighten his powers of intellect and endow him with an extraordinary capacity for calmness in the midst of worldly distractions.

Viewed from this twin angle of the Vedic subject matter of their writings and their attainments as Yogins, the prolific and sometimes amazingly stupendous writings of ancient kings would not excite the curiosity and suspicions which would otherwise normally or naturally arise. The marvel of Kumbhā will then be viewed not as the marvel of a king but really that of the identicalness of substance of the Vedas and their subsidiaries (Upavedas and Vedāṅgas) as also that of Karma-Yoga.

Prof. Kunhanraja has rightly suggested that where there is no positive evidence of another man having actually written a work, a king's authorship of that work should not be suspected solely on the ground that a king can have no leisure for writing works of stupendous size and large variety. In the case of Kumbhā no direct evidence is available to contradict

his authorship of S. Rāj. and other works. On the other hand, whatever evidence is available goes to confirm that Kumbhā was responsible at least for designing and executing the plan of his works if not for their detailed composition.

By way of inferential evidence it may be noted that in Kumbhā's time important works on architecture were written by Sūtradhara Maṇḍana and others who were either patronised by him or wrote their works independently (see the subsequent section on Kumbhā's contribution to architecture). The fact that they publicised their own names as authors is evidence at least of the absence of a general policy of Kumbhā to arrogate to himself, or compel ascription to himself the authorship of important literary works written by men amenable to influence, coercion or material rewards.

The fact remains, however, that some of Kumbhā's works on account of their plan and size cannot possibly be written single-handed by one man, especially when that man is very busy otherwise also. In connection with S. Rāj. evidence has come to hand of one Kanha Vyāsa the writer of 'Ekaliṅga Māhātmya'¹ a contemporary work, who on the basis of the following circumstantial and inferential evidence can be assumed to have helped very largely in the actual composition of the ślokas, sifting and arrangement of material and other jobs of detail. The circumstances are :—

- (i) Five Ślokas of S. Rāj. (Nos. 36-40 of the first section viz. 'Grantha-Kṛtpraśamsā) appear exactly in the same form in the Ekaliṅga Māhātmya of Kanha Vyāsa. A verse occurring in the last colophon of the R. P. commentary is also reproduced. Thus there appears to be a *prima facie* case for deducing the association of the author of Ek. Mah. with the composition of S. Rāj. and R. P.

¹ A MS. (No. 1477) of this work is deposited in the Rajasthan Oriental Institute, Udaipur.

- (ii) There is a strikingly obvious similarity between the style and diction of 'Ekalinga Māhātmya' and S. Rāj.
- (iii) There are at least fifty songs in Ek. Mah. in eulogy of five Devas which provide evidence of the musical ability of Kanha Vyāsa. And,
- (iv) There is a strongly marked resemblance between the construction of Ślokas of Ek. Mah. and S. Rāj.

All this leads to the inference that Kanha Vyāsa must have been entrusted by Kumbhā with not only the supervision of the detailed execution of Kumbhā's plan of S. Rāj. but also with the composition of all or a major proportion of its ślokas.

Kanha Vyāsa has described himself as 'Arthadāsa' apparently in self-despise¹. Presumably he worked for money and not merely out of love for knowledge.

No trace is forthcoming of any other person well versed in requisite knowledge having been associated with Kumbhā in the composition of S. Rāj. There is thus no bar to the assumption that Kanha Vyāsa was the main architect of the body of S. Rāj. It is also safe to assume that the initiative for composition as also the tasks of laying down the main features and broad outlines of the plan and pattern of the work, selecting its materials, solving intricate problems of compilation, defining the perspective for evaluating older works and defining the author's own theses, must have belonged to Kumbhā himself.

The following facts and circumstances tend to confirm this view :—

- (i) A very large number of epithets used in Kumbhā's eulogies appearing at different places refer to his attainments in the art and science of music (see

¹ श्रीकुम्भदत्तसर्वार्थी (गीत०) गोविन्दसत्पथाः । पञ्चाशिकार्थदासेन कन्हव्यासेन कीर्त्तिता ॥ Ek. Mah. 'Pañcāyatana Stuti' 60. 'Pañcāśikā stands for fifty Gītas composed in the eulogy of 'Pañcadevas'.

Appendix IV.) Their repetitiveness would appear to confirm their validity. And,

- (ii) His Yogic powers are referred to in more than one story of his personal life¹. 'Nāda Sādhana' and 'Svara Sādhana' are usually resorted to by Yogins as a part of spiritual discipline and culture. This, together with his interest in the musical science, lends weight to the presumption that Kumbhā was a practical musician². As a musician Kumbhā could not possibly have left the main task of the compilation of S. Rāj. entirely to others. He must have participated in its composition in a large measure.

5. PATRONAGE OF FINE ARTS—SPECIALLY ARCHITECTURE.

Kumbhā was a great patron of fine arts both dynamic and static. Among the former was notable his own creative genius for poetry and extending patronage to poets as also his own practical skill and competence for music and extending patronage to musicians.³ Kumbhā's musical talent has been commented on at length in the preceding subsection. As

¹ vide articles entitled महाराणा कुम्भा का अलौकिक व्यक्तित्व ; कुम्भा की जीवनी में अलौकिक तत्त्व R. B., Kumbhā-Viśeṣāṅka, pp. 129-43.

² cf. अज्ञानार्णवमग्नमज्ञजनताहंकारवेलावली-

च्छन्नं व्याप्तमनिन्दितैरकलुषैर्नव्यैरगाधै रसैः ।

संगीतामृतमद्भुतं निपुणधीरुद्धृत्य भूमीपति-

देवान् विष्णुरिवामृतं क्षितिसुरान् योऽपाययन्नित्यशः ॥१७१॥

सकलकविनूपालीमौलिमाणिक्यरोचि-

मंघुररणितवीणावाद्यवैशद्यविन्दुः ।

मधुकरकुललीलाहारिसारीरशाली

जयति जगति कुम्भो भूरिशौर्याशुमाली ॥१७६॥

(Ekalingamāhātmya Rājavarṇa.)

³ cf. Ojha p. 627, and M. K. pp. 166-67 for references to Kumbhā's patronage of court-poets such as Atribhaṭṭa and his son Maheśa. Kanha Vyāsa the composer of Ekalinga Māhātmya is a notable name as example of Kumbhā's patronage of literary-cum-musical talent.

stated already the only instance now available, however, of any musician dependent on his patronage is that of Kanha Vyāsa.

Among the static group of fine arts the architectural works built by him are alone sufficient to win for him a place of pride in the history of India. In Indian tradition sculpture is blended with architecture as sculptural pieces are set in architectural structures and seldom exhibited or preserved separately as was done in the Greek tradition. Consequently the science of sculpture is also generally included in 'Sthāpatya' (architecture). In Kumbhā's time the Sthāpatya Śāstra received the attention of celebrated writers whom he patronized and was very much enriched. Among the writers of Sthāpatya whom Kumbhā patronized was the celebrated Sūtradhāra Maṇḍana whose works included—(1) Prāsādamaṇḍana, (2) Rūpamaṇḍana, (3) Vāstumaṇḍana (4) Vāstuśāstra (5) Vāstusāra (6) Rūpāvatāra (7) Devatāmūrti-prakaraṇa (8) Rājavallabha.¹ Maṇḍana's son Govinda is also known to have written three works :—Uddhāradhoranī, Kalānidhi and Dvāradīpikā. Maṇḍana's brother Nāthā wrote a book named Vāstumañjarī. These works on Sthāpatya are held in much esteem, specially those of Maṇḍana.

Among the works of practical Sthāpatya built by Rāṇā Kumbhā or by others enjoying his patronage the following are specially notable :—

- (1) The famous Kīrtti Stambha which commemorates Kumbhā's victory over Sultan Mahmud Khilji I of Mālavā (1438). The architect who designed and supervised the construction of Kīrtti Stambha was Jaita who was assisted by his sons named Nāpā and Punjā. The construction was finished in 1449 A.D. Built in nine stories, embellished with innumerable sculptural figures and decorations, this Tower of Victory is an unparalleled work of art. It was completed in about nine years' time.

¹ M. K. p. 167, Ojha p. 627, Dr. V. S. Agrawala's paper on 'Prāsādamaṇḍana' in Bhāratī (Bulletin of the College of Indology, B.H.U., No. 5 Pt. 1)

The large number of sculptural figures set on the tower relate to Indian religion, philosophy, music, dance etc. and present an encyclopaedic view of Indian culture.

- (2) Kumbhalgarh—the famous fort of, which has the distinction that in all the wars against the enemies of Mewar it remained unconquered (except for once). Its architect was Sūtradhāra Maṇḍana. It is a marvellous feat of military engineering.
- (3) The fort of Achalagarh on Mt. Abu. It is believed that Kumbhā alone built in all 32 of the 84 forts of Mewar.¹ On the Chittorgarh fort there was no road for the movement of chariots. Kumbhā built one. He also built new gates on the fort.
- (4) Among the numerous temples built by Kumbhā may be mentioned the two temples of Kumbhasvāmin and Ādivarāha respectively in Chittorgarh. The latter is now wrongly known as Mirābāi's temple. Other notable temples are those of Kumbhasvāmin (Viṣṇu) in Kumbhalgarh and 'Achalgarh' and a Viṣṇu temple built within the precincts of Ekaliṅga temple². The Kumbhasvāmin temple at Kumbhalgarh is popularly known as Mamadeva temple. Kumbhā also carried out extensive renovation of the Ekaliṅga temple.

The famous Jain temple of Ṛṣabhadeva in Ranakpur designed by Sūtradhāra Dīpaka was built in the year 1439 by a rich man named Dharanik (Dharensah) who enjoyed Kumbhā's patronage. It is known as Chaumukha temple. For exquisiteness and delicacy of architectural detail this temple is known to be without its second in Asia. Another Jain monument built (in 1448, 49 A.D.) by Bhandari Vela, son of

¹ vide V. V. p. 334.

² As this temple is modelled on principles enunciated in 'Rūpamaṇḍana' written by Sūtradhāra Maṇḍana, it is conjectured that it must have been built during Kumbhā's time and by him. (vide R. C. Agrawala's paper in Śodha Patrikā Vol. IX No. 1 Udaipur).

Sah Kelā, Mahārāṇā Kumbhā's treasurer, deserves to be noticed here. It is the exquisitely sculptured 'Vedi'-like structure which stands near Kumbhā's Tower of Victory. (M. K. p. 161-62). Kumbhā is also known to have built a large number of tanks, water-reservoirs and wells (Ojha p. 624).

For works of painting executed by Kumbhā no material evidence is now available excepting the faint lines of pictures on the walls of Kumbhā's palaces in Kumbhalgarh, from which it can be inferred that the art of painting was not neglected by him.¹

The super-art of Nāṭya includes all fine arts dynamic and static. Kumbhā made his mark as a writer of dramas and dramatic actor (see Appendix IV). The title 'Abhinavabhāratacārya' added to his name was well deserved.

The patrimony left by Kumbhā for posterity in the form of superb works of art and grand theoretical treatises on the same would appear to be almost unprecedented.

6. RELIGIOUS FAITH AND PHILOSOPHICAL LEANINGS.

The author is a Śaivite, Ekalingaji being his family deity. From a stone-inscription (1444 A.D.) found in a Kṛṣṇa temple of Kadian village² situated at a distance of 16 miles from Udaipur, information about Kumbhā's religious 'Guru' has come to notice. The name of Kumbhā's guru was Tilhabhaṭṭa, who was the guru also of Mokala, Kumbhā's father, and of Mahārāṇā Lākhā, his grand-father. The temple is grand, built by Tārā, Tilhabhaṭṭa's wife at a huge cost. Rājaguru Tilhabhaṭṭa may be presumed to have received from the royal family immense wealth which made it possible for him to build such a grand temple. The fact that the temple was dedicated to Kṛṣṇa is evidence of the absence of any anti-Vaiṣṇavite tradition among the Śaivite Mahārāṇās of Mewar.

¹ Vide R. B. Vol. VIII Nos. 1-2, p. 5 (Dr. Satyaprakasa's paper).

² 'Varadā', a journal published from Rajasthan Sāhitya-Samīti, Besau. Vol. IV No. 3.

The two works bearing the same title, *Ekalinga Māhātmya* written separately in the time of Kumbhā and his son Raimalla respectively also show no trace of any anti-Vaiṣṇavite sentiment among the contemporary rulers of Mewar.

Tolerance towards deities other than Śiva is an evidence of the Raṇas of Mewar of the time having belonged to the *Pañcopāsanā* cult.¹ Kumbhā's *Maṅgalācaraṇa* verses are dedicated to Śiva in a majority of cases, but there are several obeisances to Viṣṇu, Devī, and stray devotional references to Gaṇapati. Kumbhā's commentaries on the *Gītagovinda* of Jaideva and *Candīśataka* of Bāṇabhaṭṭa are striking indications of his devotion to Viṣṇu or Kṛṣṇa and Devī or Caṇḍī respectively.

Kumbhā's *Maṅgalācaraṇa* verses disclose deep influence on him of Śaṅkara-Vedānta. The following *Maṅgalācaraṇas* are significant :—

- (i) ऐक्यं जीवपरात्मनोः (p. 11, v. 2) (ii) Mentioning Māyā and Māyin (p. 11, v. 2) (iii) Mentioning Nāma and Rūpa as Māyā p. 21, v. 1 (iv) असत्तिद्विलक्षणम् (p. 52, v. 1) (v) Mentioning Vivarta (p. 71. v. 4).

There are some references in *S. Rāj.* which indicate Kumbhā's familiarity with the school of Kāśmīra Śaivism. The following are some such indications :—

- (i) The attribute *Svacchanda* used for Śiva (p. 35, sl.1)
- (ii) Reference to 'Paraśiva' (p. 1, sl. 2)
- (iii) Mention of सर्वरसैकगम्यमहिमा (p. 1, sl. 2)
- (iv) Mention of 'Akala' and 'Paraśiva' (p. 71, sl. 2)

Acquaintance with Nyāya Philosophy is indicated in one of the *Maṅgalācaraṇa* verses (प्रसृतं परमाष्वादि p. 50, śloka 1)

¹ cf. the following benedictory verse :—

विघ्नेशो विघ्नहर्ता तदनु विनकरो ध्वान्तविध्वंसकर्ता
श्रीकान्तः श्रीनिवासः परपुरदहनः शंकरो विश्वकर्ता ।
चण्डी चण्डासुरघ्नी त्रिदशगणवराः पञ्चपुण्यप्रपञ्चाः
पातु श्रीकुम्भकर्णं बहुसुखविधये मूर्तिमन्तो विरञ्चा ॥

(*Ek. Mah.* v. 59. in the concluding portion of *Pañcāyatanastuti*.)

Kumbhā's references to the principles of Pūrva Mīmāṃsā are a special feature of his work. No previous writer of Saṅgītaśāstra would appear to have sustained theories of Saṅgīta on the basis of Pūrva Mīmāṃsā. The philosophy of the Karma-kāṇḍa of Vedas with its doctrines of Apūrva and Adrṣṭa is an integral part of Veda, just as the philosophy of the Jñānakāṇḍa with its doctrines of 'Brahman' 'Mokṣa' etc is. The two philosophies together constitute the Vedic philosophy. Apparently Kumbhā was concerned with relating the principles of Saṅgīta to the complete philosophy of Veda and not only to its Vedantic part. Kumbhā's special concern in this respect is apparent from discussions on the following topics:—

- (i) आरम्भसमर्थनम् (pp. 8-10). This Parīkṣaṇa is headed in the tradition of Pūrva Mīmāṃsakas. Kumbhā has followed Mādhavācārya's footsteps in commencing the treatment of the subject matter of his work (immediately after the opening Parīkṣaṇa) in terms similar to those used by the latter in his J. N. 1-1-1, reading as follows:—

“विचारशास्त्रं नारम्यमारम्यं वेति संशयः ।.....

अर्थनिर्णायकं शास्त्रमत आरम्यतां विधेः ॥”

Kumbhā begins with the following words:—

आरम्भणीयं खलु शास्त्रमेतत्.....नारम्भणीयं ननु शास्त्रमेतत्.....etc.

- (ii) The concept of 'Apūrva' (p. 587). In this context Kumbhā gives the following śloka, wherein he puts forward the Vedic view that 'Apūrva' is effectuated only when the Vedic 'Vidhi' is faithfully observed.

गानापूर्वस्य निर्वृत्यै जयन्तादिध्रुवेष्विह ।

नियमो वर्णतालानां नान्यतालनिवृत्तये ॥४४३॥

It may be noted that Pūrva Mīmāṃsā postulates three kinds of 'Vidhi'—(1) Apūrva, (2) Niyama and (3) Parisamkhyā. Kumbhā refers to 'Apūrva Vidhi' in the above śloka. This 'Vidhi' is explained by the Mīmāṃsakas by an illustration which reads :

ग्रीहीनवहन्तीति नियमविधिरिवाप्राप्तांशपूरणसन्नायि प्रतीयते ॥ (J. N. 4/2).

The illustration implies that it is only when an action is performed strictly in accordance with the Vedic injunction that 'Apūrva' is accomplished and in due course produces its Vedic fruit ('phala').

- (iii) Stipulation of the 'Yajña-phala' of the Yajña-named Tānas in terms of Arthavāda and Vidhi (pp. 141-42). Kumbhā enters into a scholastic discussion of the topic from the point of view of Pūrva Mīmāṃsā.
- (iv) Discussions on the 'Vidhi' of Mūrchanā-gāna in Yajña (pp. 260-61).
- (v) The Lakṣaṇas of Vākya according to the Prabhākara school of Mīmāṃsakas (p. 19). (See comments on Vākya-parīkṣaṇa.)
- (vi) The 'Phala' of 'Dṛṣṭa' and 'Adṛṣṭa' (p. 94). Kumbhā says in the following śloka that Svaras used in isolation are not effective in producing 'Dṛṣṭadrṣṭa-phala' which is produced only when they are used conjointly.

न हि स्वराणां व्यस्तानां दृष्टादृष्टफलं प्रति ।

उपयोगस्तत्स्तेषां समूहं विवृणे वरम् ॥ 270.

A parallel injunction is observable from the following passage in J. N. 2-2-31 : पौर्णमास्यामावस्याकालयोरनुष्ठेयत्रिकद्वयस्यैव परमादृष्टोत्पादकत्वम् न तु व्यस्तस्य ॥

Kumbhā's adherence to the eight Puranic Pramāṇas is seen from the following śloka (p. 10) :—

प्रत्यक्षादिप्रमाणानि यथायथमिहार्हतः ।

अष्टावपि विलोक्यानि पुराण इव सूरिभिः ॥२९॥

It appears that Kumbhā was not only not averse to but was guided by the Purāṇas on the very important subject of 'Pramāṇas'. The 'Deva-praśastis' composed by him are modelled on the Puranic pattern.

His Tantric leanings deserve special mention. His reference to Vāmā, Jyestha, Ambikā, Raudrī in the context of Svaras, his mention of Āgama Sāgara in the introductory verses and his Rāgadhyaṇas, couched in Tantric terminology bear ample

evidence of his knowledge of the Tantric lore. We shall have occasion to refer to this point in the respective section on Rāgadhyaṇa in the running survey given below.

The Ekaliṅga temple (12 miles from Udaipur) is known to have been a centre of Lakuliśa or Nakuliśa sect of Śaivism as dealt with in the Sarvadarśana Saṅgraha of Mādhavācārya. One of the epithets used by the author for himself is नकुलीशमतनः. According to G.H. Ojha (p. 1414) Lakuliśa, an 'Avatāra' of Śiva had four disciples named Kuśika, Garga, Mitra and Kauruśya, each of whom founded a Sampradāya known after his name. One of the followers of Kuśika was the first Maṭhādhiśa of the Ekaliṅga temple and was succeeded by a line of successors. It has not been possible to ascertain the name of the Maṭhādhiśa in-charge of the temple in Kumbhā's time.

7. A GENERAL ESTIMATE OF AUTHOR'S ACHIEVEMENTS AND HIS PLACE IN INDIAN CULTURAL HISTORY

Although the field of Kumbhā's achievements is very vast, we are concerned here mainly with his achievements in the field of art, its Śāstra and cultivation. Indian political and social history has not yet taken due note of Kumbhā's achievements and exploits in the fields of battle, as an undefeated warrior king, who not only defended his kingdom, but extended its boundaries by conquest and annexations ; as an enlightened administrator who advanced the cause of Vedic religion and culture ; as a Yogin who is reputed to have achieved great Siddhis of Yoga;¹ as one to whom goes the credit of having resuscitated Saṅgīta Śāstra, not as a secular art but as a part of the original Nāṭyaveda ; as a scholar and writer of great erudition ; as a builder of marvellous works of architecture ; as a poet and musician of high merit ; and finally a man of great courage and fortitude possessing combined virtues of 'Yuddhavīra', 'Dānavīra', 'Dayāvīra' and 'Dharmavīra'. Rarely do men appear

¹ cf. articles entitled "महाराणा कुम्भा की जीवनी में अलौकिक तत्त्व" श्री नरोत्तमदास स्वामी and "महाराणा कुम्भा का अलौकिक व्यक्तित्व" श्रीबिहारीलाल व्यास 'मनोज' in R. B., Kumbhā-Viśeṣaṅka.

on the stage of worldly activity who possess the qualities and virtues of Mahārāṇā Kumbhā.

Historians are beginning slowly to recognise Kumbhā's greatness and to assign to him his due place in the political, social and cultural history of our country. Perhaps the circumstances of his time were such that historians could not pay deserved attention to his greatness. The decline of Sanskrit and Hindu culture had set in during this time and was accelerated afterwards. The movements of reform and revival of ancient Indian culture set in motion by Kumbhā unfortunately did not gather momentum after him, and the works and movements which were intended by him to serve as models for imitation after him remained objects of archaeological interest only for generations which followed him.

The Moghuls appeared on the political stage of the country and monopolised the attention not only of the masses but also of the historians. The cause of Indian art and culture receded into the background. The new rulers and the interests which they advanced were not favourable for a continuation of the movement started by Rāṇā Kumbhā. Whereas Kumbhā was concerned with a revival of Vedic-oriented arts and culture, the new rulers were anxious to introduce a mixed culture in which both the indigenous and the exotic elements would be represented. While it is true that they were not hostile to the indigenous arts and culture it cannot be gainsaid that their outlook was fundamentally opposed to those of Indian revivalists of Vedic culture like Kumbhā and after him Dayānanda.

The Moghuls were succeeded by the British who too were foreigners to India, and who even to-day after centuries of contact with this country have failed to grasp or appreciate the true value and significance of the Vedic culture and arts derived from the Vedas. They too could not be expected to view Kumbhā's work with sympathy and appreciation.

Col. Tod has brought to notice of a wide circle of readers of his book 'Annals and Antiquities of Rajasthan' the greatness and beauty of architectural works built by Kumbhā, but as

can be expected of a foreigner, he too could not appreciate the greatness of Kumbhā as a revivalist of Vedic culture and art. Indian writers like G. H. Ojha and Harvilas Śarda have tried to view Kumbhā's cultural achievements in the perspective of a patriotic Indian.

One cannot do better than making an appraisal of Mahārāṇā Kumbhā's achievements in the following verse of 'Ekaliṅga Māhātmya'. :—

वेदा यन्मौलिरत्नं स्मृतिविहितमतं सर्वदा कण्ठभूषा
 सीमांते कुण्डले द्वे हृदि भरतमुनिव्याहृतं हारवल्ली ।
 सर्वाङ्गीणप्रकृष्टं कवचमपि परे राजनीतिप्रयोगाः
 सार्वज्ञं बिभ्रदुच्चैरगणितगुणभूभासते कुम्भभूषः ॥१७२॥

SECTION III. TOPICAL NOTES.

7. "BHŪMAN" AS THE IDEAL OF SAṄGĪTASĀSTRA AND ITS IMPLICATION FOR SECULAR MUSIC.

Saṅgitarāja was conceived by its author to serve as an Upaveda or 'Nāṭya' as the fifth Veda.¹ It is important, therefore, to relate it to the Vedic teachings. The Veda is basically concerned with teaching the means for realisation of such a 'Sukha' (felicity) or such a total cessation of 'Duḥkha' (pain) as will yield abiding satisfaction to man. Such abiding satisfaction the Veda says is in Brahman, Nāda, Bhūman or Amṛta. The Veda is emphatic that man can never realise the object of the inmost hankering of his heart in what is according to the Veda, 'Alpa' or 'Martya'. Saṅgīta to be Upavedic or Vedic as a *summum bonum* must partake of the character of Brahman, Nāda, Bhūman or Amṛta.

The Chāndogya Upaniṣat defines 'Bhūman' and 'Alpa' as under :—

यत्र नान्यत् पश्यति, नान्यत् शृणोति, नान्यद् विजानाति स भूमा ।

अथ यत्र अन्यत् पश्यति, अन्यत् शृणोति, अन्यद् विजानाति तत् अल्पम् ।

यो वै भूमा तत् अमृतम् । अथ यत् अल्पं तत् मर्त्यम् (छान्दोग्य १. २४. १.)

"Where a man does not see another, does not hear another, does not know another, there is 'Bhūman,' and where he sees another, hears another, knows another, there is 'Alpa'. That which is 'Bhūman' is immortal and that which is 'Alpa' is mortal". And according to Brahmasūtra 1.3.8., which reads भूमा सम्प्रसादात् अध्युपदेशात् this 'Bhūman' is 'Parā Vāk' beyond the 'Paśyanti'.

1 vide p. 9 v. 15.

किं रूपवेद (चोपवेद) एवायं साम्नः सामैव वा पुनः ।

सामाख्या गीतिषु प्रोक्तेत्यतोऽस्माच्च प्रमाणता ॥१५॥

p. 5. v. 38.

यः पूर्वं चतुराननेन चतुरः संस्मृत्य वेदांस्ततः-

स्तत् त्रैवर्णिकतां विधानपरतां चावेक्ष्य सम्यक् स्थितः ।

श्रीमत्कालुजिभूपतिः (श्रीमत्कुम्भघरापतिः) शिवपरः शास्ताखिलक्ष्माभूतां

सं (बध्नाति हि) सार्ववर्णिकमिमं वेदं विदामग्रणीः ॥३८॥

It is clear that the 'Bhūman' or 'Parā Vāk' implies an extraordinary concentration on the 'Ātman' or 'Paramātman', such as is not possible without esoteric process, yet as an instrument for employment in that process, music would appear to be the best fitted. Admittedly, music being the most intangible and the least utilitarian of all arts, enables the human mind more easily than any other art to detach itself from worldly affairs and to engage itself in contemplation of the Divine. That is tantamount to saying that the Gāndharva Veda is pre-eminent among the Upavedas.

Another characteristic of Vedic Brahman, Nāda, Bhūman, or Amṛta is that it is 'Saccidānanda'. The Vedic philosophy postulates that of the three aspects of Saccidānanda, 'Cit' is superior to 'Sat' and 'Ānanda' to 'Cit'. Of the four Upavedas¹ graded according to the respective approach, Gāndharva is considered pre-eminent for it is derived from the Ānanda Amśa² or aspect of Saccidānanda, the Dhanurveda and Sthāpatya or Arthaśāstra being derived from the 'Sat' Amśa on account of their being concerned initially with gross matter (Mahābhūtas). Āyurveda is considered to be derived from the 'Cit' Amśa of the Saccidānanda as it deals initially with Prāṇa which is nearer to Brahman or Saccidānanda than is the gross matter of the Dhanur and the Sthāpatya Upavedas. Gāndharvaveda deals initially with sound (a Tanmātrā) which is more proximate to Nāda, Brahman Himself.

In order that Parā Vāk or Nāda should be seen, heard and known, it must have a body or form. 'Nāda' must have a 'Tanu'. Now, a definition of the 'Rāga' of Indian Saṅgīta Śāstra

1 For names of the four Upavedas and their respective Vedas the following extracts are relevant :

आयुर्वेदं धनुर्वेदं गान्धर्वं वेदमात्मनः ।

स्थापत्यं चासृजद्वेदं क्रमात्पुर्वादिभिर्मूर्खैः ॥ (Bhāg. 3.12.38)

तत्र वेदानामुपवेदाश्चत्वारो भवन्त्युपवेदस्यायुर्वेद उपवेदो यजुर्वेदस्य धनुर्वेद उपवेदः ।

सामवेदस्य गान्धर्ववेदोऽथर्ववेदस्यार्थशास्त्रं चेत्याहु भगवान्वास्याः ॥

(चरणव्यूहपरिशिष्टभाष्ये चतुर्थी कण्डिका, पृ० ४७)

2 cf. एतत्साम गायन्नास्ते (Tai. 3.10.5)

is that it is 'Nādatanu'¹ i.e. it has the body of Nāda. A Rāga is, therefore, really the Bhūman of the Chāndogya Upaniṣat and 'Amṛta' of the Vedānta because, having a body it can be seen, heard and known in the heart.² Similarly where there is no seeing, hearing and knowing of the embodied Nāda, the Rāga must be deemed as the 'Alpa' of the Chāndogya and 'Martyam' according to Vedānta.

Expert musicians of the present day who extol their art as Sastraic worship of 'Nāda Brahman' or 'Svara Brahman' or who profess knowledge of the secret of Nāda Brahman on the strength of their proficiency of the art, are according to the Vedas absolutely wide of the mark.

The attributes of Brahman as stated in the Upaniṣadas and other scriptures would appear to forbid the use of the expression Nāda Brahman for purely secular music. The following are a few of the attributes of Brahman mentioned in the Upaniṣadas which have absolutely no relevance to the music of the worldly musician howsoever exquisite and perfect that music may be. Nāda Brahman is the Divine both as the music and the musician whereas secular music is material in nature and man bound in matter is its artist.

- (i) न चक्षुषा गृह्यते नापि वाचा (Muṇḍa. 3.1.8.)
Brahman is not cognisable to the eye or language.
- (ii) असितः (Bṛhad. 4.4.22.)
Brahman is not subject to क्षय or विकृति.
- (iii) सुसूक्ष्मम् (Muṇḍa. 1.1.61).
Brahman is not the effect of any material cause and is free from the qualities of even subtle Śabda and the like. Brahman is thus the subtlest of the subtle (Śāṅkara Bhāṣya).
- (iv) प्रगृह्यः (Bṛhad. 4.4.22) 'Brahman is not the effect of any material cause and is free from the qualities of even subtle Śabda and the like. Brahman is thus the subtlest of the subtle (Śāṅkara Bhāṣya).
'Brahman cannot be reached by the senses or mind'.

¹ cf. सुस्वरवर्णविशेषं रूपं रागस्य बोधकं द्वेषा ।

नादात्मं देवमयं तत्कमतोऽजेकमेकञ्च ॥ (R. V. S. 11)

² The 'Jīva' soul is said to reside in the heart. हृदि ह्येष आत्मा (Praśn. 3.6)

It does not mean, however, that the Saṅgīta Śāstra is not valuable for or effectual for a secular role. The Śāstra has avowedly been designed for spiritual purposes but the externals of its technique and processes are equally efficacious for secular purpose. The spiritual orientation of the Śāstra would appear to have imparted to the theory and practice of classical music its singularity, excellence and stability which are the envy of other musical systems of the world.

What is important to note is the distinction of this duality of the Bhūman and the Alpa in the nature and purpose of the Śāstra. It is not in accordance with the spirit of the Śāstra to hold that Mokṣa, its spiritual effect will flow automatically from a purely secular approach to the Śāstra. The Śāstra, however, claims that the secular effects (Dharma, Artha, and Kāma) will flow automatically from its spiritual approach. It promises both Bhukti and Mukti, but for that purpose insists on a Vedic approach. The present day approach to the Śāstra is non-Vedic and does not allow a chance for the claim of the Śāstra to be put to a test.

2. SIGNIFICANCE OF THE DOUBLE TITLE OF THE WORK

Special importance attaches to the title of a literary work. The title is usually indicative of the author's purpose and plan of the work and the place which he expects the work to occupy among others on his subject.¹

The author of S. Rāj. mentions two titles for his work in the colophons viz. Saṅgīta Rāja and Saṅgīta Mīmāṃsā². The

¹ Kuntaka's 'Vakroktijivitaṃ' (IV. 24) points out the importance of the title of a poetic composition in the following terms :

अस्तां वस्तुषु वैदग्ध्यं काव्ये कामपि वक्रताम् ।

प्रधानसंविधानाङ्कनाम्नापि कुर्वते कविः ॥

Although S. Rāj. is not a poetic composition and the significance of its title cannot be expected to have an aesthetic bearing, it is worthwhile noticing the Sastraic connotation of its titles.

² The practice of giving two titles for a work is not unusual in Sanskrit literature. For instance, Nānyadeva's 'Bharatabhāṣya' is also known as 'Sarasvatī-Hrdayālākāra'

former title is significant of the voluminous size which justifies the work's designation as the 'Monarch' of Saṅgīta. He expects the work to dominate and throw into shade other works on the subject. The title Saṅgīta Rāja thus refers to the external size and appearance of the work whereas the other title 'Saṅgīta Mīmāṃsā' refers to its inner purposiveness and manner of exposition.

The word 'Mīmāṃsā' is of special significance in the Śāstras. Hemacandra's 'Pramāṇa Mīmāṃsā' in the author's own 'Vṛtti' on the first 'Sūtra' gives the meaning of 'Mīmāṃsā' as उद्देशादिरूपेण पर्यालोचनम्। (By 'Uddeśādi' are meant 'Uddeśa', 'Lakṣaṇa' and 'Parikṣā' which together constitute the Sastraic way of treatment of a subject. Saṅgīta Rāja's treatment of the various topics of Saṅgīta is organised under these three heads successively, which justifies the title of the work as 'Saṅgīta Mīmāṃsā'. Hemacandra also speaks of Mīmāṃsā as 'Pūjitavicāravacanam' i.e. contemplative discourse on that which is 'Pūjita' (revered). Hemacandra further says that Mokṣa is the 'Pūjita' one among all the Puruṣārthas. The title Saṅgīta Mīmāṃsā is thus suggestive of the ultimate goal of Saṅgīta set up by the author as Mokṣa.

Another Sastraic definition of 'Mīmāṃsā' is 'Vicārapūrvaka-tattva-nirṇayaḥ' i.e. a thoughtful or deliberative judgment regarding 'THATness'. As is well-known 'THAT' in the Vedānta alludes to God. So 'Mīmāṃsā' means realisation of God in His true nature. 'Mīmāṃsā' thus is related to the realisation of 'Mokṣa' the highest of the four 'Puruṣārthas'. In this sense 'Saṅgīta Mīmāṃsā' should imply realisation of God or achievement of 'Mokṣa' through 'Saṅgīta'. This interpretation of the purpose and ideal of S.Rāj. is also quite justified, because according to the author the work is devised to recover the Saṅgīta Śāstra as an 'Upaveda' or 'Pañcamaveda'.

3. GENERAL SCHEME, VOLUME AND SCOPE OF SAṄGĪTARĀJA

Saṅgīta Rāja is divided into five 'Ratnakośas' entitled respectively 'Pāṭhya', 'Gīta', 'Vādyā', 'Nṛtya' and 'Rasa'. Each Kośa is comprised of four 'Ullāsas' and each 'Ullāsa' of four 'Parikṣaṇas'. Thus there are in all five 'Ratnakośas', twenty 'Ullāsas' and eighty 'Parikṣaṇas'.

The work comprises sixteen thousand ślokas which fact is repeatedly mentioned in all the colophons. It may be noted that 'Śloka' does not mean a verse, as a structure of poetry, but a lingual unit of 32 letters. The 'Śloka' thus understood was meant conventionally to serve as a unit for measuring the copyist's labour for which he was to receive his wages. Although S. Rāj. is said to be composed in 16,000 ślokas the number of verses of all metres big and small, is about 10,000 only¹. Counting however, the total number of words including those of the introductory passages, charts, diagrams, colophons etc. the complete subject matter may be expected to be equal to the 16,000 ślokas calculated conventionally.

In comparison with other works of Saṅgīta Śāstra S. Rāj. is thus nearly twice the size of Bharata's Nāṭya Śāstra and thrice that of S.R. In size, therefore, S. Rāj. has no second among the available works of its subject.

In considering the scope of S. Rāj., it will be useful to compare it with other important treatises on Saṅgīta. In the first, the 'Pāṭhya Ratnakośa' the author introduces Saṅgīta Rāja and himself as its author and in addition gives a glossary of technical terms and expressions (Saṅjñā) and rules and injunctions of universal application in Saṅgīta Śāstra (Parībhāṣās). Both these topics are special features of the work. No other author of Saṅgīta Śāstra has attempted a collection of definitions and explanations at one place in a treatise or a generic compendium of principles and injunctions of Saṅgīta,

¹ Of the metres used a majority of ślokas are in the Anuṣṭup, but Āryā, Vasantatilakā, Śārdūlavikṛīḍita etc. also have been used for many ślokas.

which are found usually scattered here and there, throughout the pages of a work. The usefulness of S. Rāj. for study, reference and research has been greatly enhanced by the 'Saṅgīta' and 'Paribhāṣas' which Kumbhā has given.

Pāṭhyaratnakośa also contains a discussion of 'Pada', 'Vākya', 'Chanda', 'Alaṅkāra' with their definitions and merits and demerits. Bharata also has dealt with these topics in his chapters 15—17 on 'Vācikābhinaya'. The author of S. Rāj. has left out the topic of 'Kāku-Svara-vyañjana' and Bhāṣā-vidhāna' which Bharata had dealt with in chapters 14 and 19 under Vācikābhinaya. The reason is that these topics are relevant only to Nāṭya and not to Saṅgīta. Kumbhā has dealt with only such topics as are relevant to Saṅgīta, because his work is confined to this subject.

The word 'Pāṭhya' is derived from the root 'Paṭha Vyaktāyām vāci'. Pāṭhya is therefore related to syllabic sound. As such 'Pāṭhya' etymologically covers syllabic sounds accompanied by 'Kāku' 'Svara' etc. Syllabic sounds are the major element of speech but a minor one of music. The element of 'Kāku' is represented through 'Pāṭhya' in speech and through inflections of musical sounds in 'Gīta'. In the latter case, however, Kāku forms a part of the concept of Sthāya which is traditionally dealt with under 'Prakīrṇaka' (miscellaneous). Hence Kumbhā is justified in the omission of 'Kākusvaravyaṅjana' as also in the inclusion of 'Pāṭhya' under 'Saṅgīta'.

S. R. has completely excluded Pāṭhya from its purview. Apart from Kumbhā, the only other author on Saṅgīta who has dealt with the topic is Nānyadeva¹. Nānyadeva has treated the topic under these headings—'Padārtha', 'Vākya'rtha' and 'Chanda'. He has however left out 'Lakṣaṇas', 'Alaṅkāras', 'Guṇa', 'Doṣa' etc. Thus, it is Kumbhā only, who has exhaustively dealt with the topic of 'Pāṭhya' relevant to music, in all its details.

1 Nānyadeva has said in the introductory portion of his work that he will deal with Chandas in his 16th chapter. This chapter is missing in the available text. In chapters IX and X of his work, however, a detailed exposition of Chandas is given along with 'Dhruvā' and 'Tāla'.

Pāṭhya cannot be considered extraneous to 'Gīta'. Remarks on this point will be offered in the fifth subsection which contains a running commentary on S. Rāj. Suffice it to say here that there is no antithesis between 'Gīta' and 'Pāṭhya'. Pāṭhya serves 'Gīta' as its helpmate and imparts added meaning or significance to 'Svara' and 'Laya'. Just as syllabic sound enters naturally and easily into Gīta in which the element of Svara predominates, sonorous sound (beauty of 'Dhvani') coalesces easily into Kāvya in which the element of Pāṭhya predominates. It can be said, therefore, that the borderline between Gīta and Kāvya is very thin.

If the element of 'Pāṭhya' becomes predominant in 'Gīta' the balance tilts in favour of Kāvya and when the beauty of 'Dhvani' predominates over the element of Pāṭhya, the balance may turn in favour of Gīta. For this reason Bhāmaha has said in the following śloka that if in Kāvya there is no beauty of meaning and it is only pleasant to the ear it will be nothing but music (Geya).

अपुष्टार्थमवक्रोहित प्रसन्नं ऋजु कोमलम् ।

भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम् ॥ (काव्यालंकार ३१)

On the other hand the addition of the beauty of 'Dhvani' to 'Kāvya' enhances very much the overall beauty of Kāvya. Vāmana has pointed out this in the following śloka :

“अस्पृष्टा दोषमात्राभिः समग्रगुणगुम्फिता ।

विपञ्चीस्वरसौभाग्या बंदभीरीतिरिष्यते ॥”

While speaking of 'Vaidarbhī Rīti' Vāmana has compared the beauty of 'Dhvani' of that 'Rīti' to the sweetness of the 'Viṇā'.

It is clear from the above-stated quotations that the fields of Gīta and Kāvya overlap. The following part of a well-known śloka refers to this :

“साहित्यमथ संगीतं सरस्वत्याः कुचद्वयम् ।”

Kumbhā departed from the earlier tradition of neglect or indifference towards Pāṭhya. In so doing he has widened the scope of Śaṅgīta Sāstra and made Śaṅgīta Rāja more comprehensive.

The Gītaratnakośa' of S. Rāj. includes 'Svarollāsa', 'Rāgol-lāsa', 'Prakīrṇakollāsa' and 'Prabandhollāsa', which are also the headings respectively of the first four chapters of S.R. with the difference that S.R. uses the word Adhyāya for Ullāsa. The treatment of the subject matter in each case is more comprehensive in S. Rāj. than in S. R. In the 'Svarādhyāya' of S. R. the topic of 'Piṇḍotpatti' (Piṇḍa is the human foetus or embryo in all stages of gestation) as also that of the true nature of the 'Jīva' are dealt with. S. Rāj., however, omits these topics and starts with the exposition of the six 'Cakras' in the human body with which S.R. concludes its 'Piṇḍotpatti Prakaraṇa'.

In Bharata's N. S. all these topics excepting 'Rāga' and 'Deśī Prabandha' have been dealt with in chapters 28, 29, 31, some most briefly and, others at some length. The scope of Saṅgita Śāstra as studied in the present time is restricted for its three quarter parts to the subject matter of the 'Svarollāsa' of S. Rāj. which however includes much more by way of additional matter.

In its 'Vādyaratnakośa' S. Rāj. covers the same ground as S. R. does in its 'Vādyādhyāya' and 'Tālādhyāya' and N. S. does in its 29th 30th and 33rd Adhyāyas. Kumbhā has not written 'Tālādhyāya' separately but has included the subject in the Ullāsa dealing with 'Ghanavādyas'. This is quite apposite because 'Ghanavādyas' are directly concerned with 'Tāla'.

S. Rāj. has included in its 'Prabandhollāsa' the topic of 'Suddhagītas' while S. R. has included it in its Tālādhyāya. In Kumbhā's opinion apparently the Suddhagītas can more appropriately be considered in the context of 'Prabandhas' than in that of 'Tāla'.

In the 'Nṛtyaratnakośa' and 'Rasaratnakośa' S. Rāj. deals with the subjects at length, which are dealt with in the 7th Adhyāya (Nartana) of S. R. In N. S. 'Rasa' and 'Bhāva' are dealt with in the 6th and 7th Adhyāyas and Nṛtya under 'Āṅgikābhinaya' dispersed over many places.

The above survey leads to the conclusion that S. Rāj. deals with all relevant subjects exhaustively and systematically and presents them in a well organised manner. The division into chapters has its originality.

It has to be noted that although Kumbhā begins his S. Rāj. with the declared intention of writing the Nāṭyaveda, his work actually covers the field of Saṅgīta which is a part only of Nāṭya. The title Saṅgīta Rāja is, however, fully justified by contents. Probably in referring to Nāṭyaveda Kumbhā intended to make Saṅgīta, his subject, 'Nāṭya'-oriented.¹ The significance and relative importance of 'Nāṭya', 'Gāndharva' and 'Saṅgīta' will be dealt with in the Introduction to the second volume of S. Rāj.

4. THE AUTHOR'S INDEBTEDNESS TO EARLIER AUTHORITIES

The following two typical observations have been made by reviewers of Saṅgītarāja regarding Kumbhā's indebtedness to earlier authorities. Their inaccuracies as pointed out below have to be attributed to the limitations of a lay critic or reviewer who is not equipped nor has the time for a proper, thorough and detailed study of a comprehensive work on the technical subject of Saṅgīta.

- (i) M. Krishnamachariar : "He did not quote from Kohala or Kaśyapa though he says he studied them. He mentions Dattila rarely. He had with him Rāhula's and Kīrttidhara's Vārttikas on Bharata's Nāṭyaśāstra. He examined the treatises of Kṣetrarāja. The author was a profound scholar in Mīmāṃsā and Vedic rites and thus scarcely misunderstands the arguments of Maṭaṅga, Dattila

¹ The subjects of 'Nāṭya' left out in S. Rāj. are :—

- (१) प्रेक्षागृहलक्षणम् (२) रंगदैवतपूजनम् (३) पूर्वरंगविधिः (४) भाषाविधानम्
 (५) काकुत्स्वरव्यञ्जनम् (६) दशरूपविधानम् (७) सन्ध्यङ्गविकल्पः (८) शीलभेदः
 (९) सिद्धिव्यञ्जनम् (१०) प्रकृतिविचारः (११) भूमिकापात्रविकल्पः
 (१२) नाट्यवेदोत्पत्तिः (१३) नाट्यावतारः ।

and Abhinavagupta whom he closely follows. His section on musical prosody was borrowed from the later writers of North India." (History of Classical Sanskrit Literature p. 862, Para No. 1022).

- (ii) Prof. M. R. Kavi : "A study of his work reveals that he very closely followed Śārṅgadeva and supplemented the ideas from Abhinavagupta, Vipradāsa, Aśoka, Devendra, Madana and Paṇḍitamaṇḍalī. In book four, Nṛtta he copiously copies from Vipradāsa and in Prabandhas (Deśī) he follows Paṇḍitamaṇḍalī". (Introduction to Bharatakośa p. XIX).

As regards the remarks offered by M. Krishnamachariar, it may be said that a glance at Appendix III in this volume will show that Kaśyapa has been specifically cited seven times under the Rāgollāsa, Kohala is also cited thrice and Dattila is quoted not less than ten times. References to Rāhula and Kīrttidhara occur in the text of S. Rāj. to be published in the second volume. As regards Kṣetrarāja, M. Krishnamachariar is right in observing that Kumbhā had studied his treatises because there are two specific references to Kṣetrarāja's opinion, which are not to be found in any other work. As regards the influence of North Indian writers on Kumbhā's treatment of Prosody, we shall make a reference to the apparent influence of Hemacandra's Chando'nuśāsana on our author's treatment of Mātrika Chandas, in this Introduction in the section headed 'Running Survey of the Work'.

Our author's indebtedness to Śārṅgadeva in regard to which Prof. M. R. Kavi has remarked, will be examined a little later below. Vipradāsa, Aśoka, Devendra and Madana are writers on Nṛtya and hence the question of their influence on our author can be aptly considered when our text of Nṛtyaratnaakośa is published. Prof. Kavi's observation regarding the influence of Paṇḍitamaṇḍalī on our author will be examined in detail in the running survey of the work.

On the basis of the information compiled in Appendix III in this volume, the works or authors cited by our author

in the text published in this volume may be grouped in the following categories :—

1. Those who are mentioned only by name as ancient authorities on the subject : Gaurī, Tumbaru, Maru-tśūnu, Mahendra, Rakṣorāja, Rambhā, Vāyu, Śiva, Someśvara and Svāti—all of which are Puranic names (except Someśvara), fall in this category.
2. Those whose opinions are specifically quoted in the same contexts in which they are directly available in the respective extant texts or are indirectly available as quotations in other works : Arjuna, Aśvatara (and Kambala), Dattila, Śārṅgadeva and his S. R., Viśvāvasu, Śārdūla, Durgāśakti, Pārvatī, Manu, Yājñavalkya¹, Kaśyapa and Bharata fall in this category. In connection with Bharata, however, it is notable that the references to him by our author in the Rāgollāsa are doubtful as the extant text of N. S. does not contain an explicit treatment of Rāga.
3. Authors or works cited by our author which have not been quoted by other writers as relevant in the context in which Kumbhā quotes them or which are deficient in their respective texts in relation to the citations of Kumbhā : Kṣetrarāja, Candrasekhara, Bhojarāja, Mātrgupta, Viśākhila, Ṣaṇmukha and Vāyu Purāṇa fall in this group.
4. Names which have been cited in both familiar and unfamiliar contexts : Abhinavagupta, Mataṅga, Kohala, Nārada, Nandikeśvara and Yāṣṭika fall in this group.

It will be clear from the classified list of authorities cited by Kumbhā given above that he had access not only to almost all earlier authorities known to us to-day, but in addition he has relied directly or indirectly on some works or authors which are known to us only for their name or known for their works as

¹ The quotation in Poona MS. (vide Appendix I) ascribed to Yājñavalkya is not traceable in Yājñavalkyasmṛti.

authority relevant to a very limited part of Saṅgīta Śāstra. Thus our author's citations supply most valuable information regarding opinions on important topics held by certain obscure names in Saṅgīta Śāstra and in many cases adds to detailed available material.

Some observations regarding our author's attitude towards Śārṅgadeva are called for. Kumbhā has declared in an introductory verse (39) that he has studied 'Ratnākara' with 'all commentaries'. The identity of all the commentaries is not known. 'All' implies more than two but only two Sanskrit commentaries of S. R. are available to-day. Two explicit references to Kallinātha's Kalānidhi¹ commentary are found in Nṛtyaratnakośa of S. Rāj.

There is an apparent contradiction in Kumbhā's attitude to S. R. The numerous parallel references to S. R. given by the Editor in the footnotes of our text indicate Kumbhā's general agreement with the opinion of S. R. on the one hand and on the other hand all the specific references to S. R. or Śārṅgadeva available in the text invariably express Kumbhā's disagreement with the latter. (Such references are also noticeable in the text of the volume of S. Rāj. to be published subsequently). It would appear, however, that although Kumbhā was impressed in general by information contained in S. R. which mostly is a compilation of the material available traditionally, he had his own original ideas on many points on which he felt a compelling urge to pronounce his disagreement. It may be contended that just as Kumbhā specifically referred to S. R. on points of disagreement he should have, as a matter of courtesy, similarly acknowledged his indebtedness to the same. A natural answer to the objection may be that the general trend and pattern of S. R. which was accepted by our author, was taken by him to be handed over by tradition,

1 Kallinātha's commentary is known to have been composed in an exactly contemporary period of S. Rāj. Its availability to Kumbhā immediately after its composition in the distant south is evidence of Kumbhā's resourcefulness.

and not as an original contribution of Śārṅgadeva. Kumbhā has given credit to Śārṅgadeva in his introductory verse referred to above for having compiled or systematised available traditional material.

Our author's unswerving devotion to Bharata is evident throughout the text. Bharata deserves this respect for his being the original author of the Nāṭyaveda. Kumbhā often refers to Bharata with the reverential epithet 'Bhagavān' (cf. p. 545) and on points of dispute he always sides with Bharata. The influence of Abhinavagupta on Kumbhā is also clearly marked, although the views of Abhinavagupta have been quoted very rarely. For example, the discussion on the validity of Nāṭya Śāstra in the 'Arambha Samarthana Parikṣaṇa' of S. Rāj. is obviously inspired by Abhinavagupta's commentary on N. S. 1.1, wherein the apparent hostile attitude of Manu towards Saṅgīta is taken up for discussion and reconciled with Manu's real intention.

In the text of S. Rāj. to be published in the second Volume, many new names of authors and works occur, some of which are 'Kīrttidhara', 'Rāhula' (also referred to as Śākyabhikṣu) 'Lollaṭa' 'Śaṅkuka', 'Bhaṭṭanāyaka', 'Kāvya prakāśa', 'Kāvya-darśa', 'Vātsyāyana', 'Bhoja' and his 'Sarasvatikāṇṭhābharaṇa' 'Kapila', 'Māgha', 'Kālidāsa' etc. The omission of Nānyadeva's name in the complete text of S. Rāj. is really remarkable in view of the important position deserved by his comprehensive work on Saṅgīta in the literature anterior to Kumbhā. It appears that just as Kumbhā's S. Rāj. suffered from complete neglect almost immediately after its composition, due apparently to historical circumstances, similarly Nānyadeva's text (which is available in a single MS. today), also must have gone underground before the time of Kumbhā. It appears that the text of Nānyadeva might not have been available even to Śārṅgadeva who has simply included his name in the list of earlier authorities without making any specific reference to his opinion.

In addition to the specific references to older authorities discussed above for reviewing Kumbhā's indebtedness, it is

necessary to take note of the integral outlook with which Kumbhā was inspired. His intellectual background reveals a thorough study of Smṛti, Purāṇa, Yoga, Vedānta, Pūrvamīmāṃsā, Vyākaraṇa, Nyāya, Sāhitya etc. The influence of these Śāstras on our author has been briefly referred to in various sections of this Introduction. It goes without saying that Kumbhā had critically sifted all traditional material available in his time, and intelligently used it in his text for recording important opinions of authorities. Although he has all respect for earlier authorities, he has not blindly followed anybody's opinion. His critical examination of Maṭaṅga's 'Dvādaśa-Svara-Mūrcanā' is a striking example of his critical acumen for examining all theories in relation to the fundamentals of Saṅgītaśāstra. A good number of his references to earlier authorities supplies valuable material for further research. In illustration the following two instances may be cited here.

- (i) Kumbhā cites Maṭaṅga several times in the context of Rāgadhyanas. The extant text of Br. does not contain the treatment of Deśi Rāgas and the Dhyānas said to be associated with them. Kumbhā refers to some unknown authorities who have not followed Maṭaṅga in this respect. Further research on this topic may reveal the details of the two traditions of Rāgadhyanas viz. one in accordance with Maṭaṅga and the other differing from him. This may throw further light on the fundamentals of the concept of Rāgadhyanā.
- (ii) Kumbhā has cited the authority of Nandikeśvara while describing Ṣaḍjamadhyā as 'Sarvarasāśrayā'. Bharata has also specifically pronounced an identical opinion regarding 'Ṣaḍjamadhyā'. Kumbhā's preference for Nandikeśvara's authority in this connection may some day reveal important facts regarding the mutual relationship between the two traditions associated with Bharata and Nandikeśvara which are often held to be distinct and independent.

These are only typical examples of the innumerable possible topics which a study of Kumbhā in the background of the hoary tradition of Indian Saṅgīta suggests. In this connection it is of importance to refer to the spirit and outlook which would be appropriate to a fruitful study of or research in this Śāstra.

For a proper appreciation of a work on the Śāstra of Saṅgīta one has necessarily to take a proper note of the ends of Saṅgīta as an art, which the author has accepted and also of the means which he suggests for realisation of those ends. The ends which authors of Saṅgīta Śāstra have accepted unanimously are Bhukti and Mukti and the means suggested for realisation of those ends are those taught by the Vedas. (They invariably designate their works as Upaveda or as having affinity with Pañcamaveda). Differences of opinion on the theory of Saṅgīta Śāstra reflected in the works on the subject have to be interpreted in the light of the religious faith professed overtly or by implication by the authors of those works. A final judgment will depend on the validity of opinion tested with reference to the Veda.

Viewed in this perspective, however, the problems of research in Indian Saṅgīta Śāstra are so enormous and complex as to deter, if not scare away many research students.

5. STYLE AND DICTION

The style of our author is expository, and his method disputative. Such a style would appear to be akin to the Bhāṣya style of Sanskrit writers. In the Bhāṣyas the writer spontaneously raises points of objection and then himself answers them (आक्षिप्य भाषणाद् भाष्यम् K. Mi. p. 5). On many a topic dealt with by him the author enters into prolonged and well-sustained polemic disputations in order to induce irresistible conviction. Some such instances deserve mention. These are : (i) In the आरम्भसमर्थन परीक्षण on the topic of the beneficence of Saṅgīta Śāstra or Nāṭya. (ii) In the स्थानादिपरीक्षण about the number of Śrūtis ; in refutation of theories incompatible with his own : in settling 22 as the number of Śrūtis ; and in establishing the mutual relationship of

‘Śruti’ and ‘Svara’. On the two last mentioned topics the author enters into a discussion at once profound and illuminating. Some discussion on these topics appears in the ‘Bṛhaddeśi’ of Maṭaṅga (pp. 7-9) but the mutilated reading of the available texts renders difficult a proper understanding of the subject-matter and the discussion. Moreover, Maṭaṅga’s treatment of the topic is not so comprehensive in point and detail as that of S. Rāj. is. (iii) In the स्वर-प्रकरण included in the aforesaid Parikṣaṇa, discussion on the principles of ‘Saṁvāda’. (iv) In the मूर्च्छना-प्रकरण refutation of Maṭaṅga’s ‘Mūrchanā’ of twelve ‘Svaras’. (v) In the तान-प्रकरण while mentioning fruits of ‘Yajñas’ accruing from the ‘Tānas’ bearing related names, the attempt at substantiation of the argument from the Śāstras. This topic is dealt with in S. R. but no philosophic discussion would appear to have been attempted in that work.

Only a few examples of topics on which great discursiveness has been displayed by the author have been mentioned above. Throughout the work, scattered here and there are to be found many other examples of similar disputativeness.

In this context it may be noted that the author’s method of argument shows no indication of any influence of the school of ‘Navya-nyāya’ which had apparently already gained popularity. This new system of logic had begun to exert its influence on writers in the thirteenth century A. D. with the writings of Gaṅgeśopādhyāya. It would appear that the style of S. Rāj. for its scholastic discussions is similar to that of older philosophers like Vātsyāyana, Vācaspati Miśra, Jayanta Bhaṭṭa etc.

The poetic accomplishments of the author of S. Rāj. would also appear to be very impressive. In the words of Rājaśekhara, our author may be described as a writer possessing combined merits as ‘Śāstra Kavi’ and ‘Kāvya Kavi’. He has a special gift for imparting relish and flavour to the dreariness of the Śāstra and strikingness to his expression. He is the Śāstra Kavi who not only versifies the Śāstra but renders the Śāstra poetic. Here and there his śloka mark him out as a Kāvya

Kavi also. This is specially noticeable in the ślokas of the Maṅgalācaraṇa, or the ślokas with which he ends the chapters or those which he writes in eulogy of Devatās in the illustrations dedicated to them.

Another remarkable faculty of the author is to be seen in his ability to illustrate abstruse points with commonplace proverbial sayings. An example may be cited from p. 166 ; where in explanation of the principles of 'Vivāda' and 'Anuvāda' of Svaras, reference is made to the saying लोके हीनं नैव गुणाधिकः विवदेत् which means that among the common people also nobody indulges in disputation with his inferiors (and if at all anybody does so it is for the benefit of others). On the same page while explaining 'Anuvāda' it is said लोकेऽपि मध्यवर्ती स्यादुभयोरनुवादवान् i.e. in worldly affairs also he who acts as the middle-man or go-between tries to serve the interests of parties on both the sides. Similarly on more than one occasion another well-known popular saying : "एकदेशविकृतमनन्याकारम्" has been used illustratively (cf. pp. 92 and 95).

The author has a special skill for choosing his words and expressions. He avoids abstrusiveness of language, and elucidates knotty points in easy and elegant words or phrases. In this respect he appears to possess uncommon genius. S. Rāj. is a work of considerable literary merit apart from being a treatise of high status among those on its subject.

The author appears to have an uncommon preference for versification as is exemplified by his versified musical notations. No previous writer of Saṅgīta Śāstra versified notations of illustrative musical compositions. Versified notations given by the author have resulted in duplication at many places where notations had also been marked on the syllables of the musical pieces. The same Svaras have thus been repeated in separate verses wherein no words are used but only the Svaras. The author's reason for this seemingly wasteful procedure seems to be that versified notations are easy to remember and pleasant to recite.

Similarly, the author seems to have a fancy for illustrative compositions, charts and diagrams. In the Gītakaparīkṣaṇa of

Prabandhollāsa for instance, he has given examples in the form of compositions made by himself. This has not been done by any other author. This characteristic is also prominent in the illustrative charts and diagrams given by him in connection with all varieties of Mūrchanās and Tānas.

The author's fondness of 'Anuprāsa Alaṅkāra' is also noteworthy. Examples such as the following appear at several places :—

तामेव बटुकीमाह भूरिभिर्धनैर्युताम् ।

धनदस्य प्रतिनिधिर्भूरिभिर्धनैर्युतः ॥ (p. 427)

S. Rāj. is characterised throughout by certain interesting features such as the following. They display the author's capacity for sporting with words :

- (a) The author's own epithets or qualities being depicted in terms significant specially for the subject matter dealt with in a section or chapter. The following are some such examples : In the 'Prakaraṇa' of 'Ullopyaka':

उल्लोप्य द्विषतां कीर्त्तिश्लोप्यकमथो नृपः ।

अभिषत्ते स्वतेजोभिः सर्वतेजोविलोपकः ॥ (p. 507)

And in the definition of 'Aparāntaka' :

अथापरान्तकं ब्रूते परान्तेऽपि पयोनिधेः ।

करदीकृत्य भूपालान् भूपालानां शिरोमणिः ॥ (p. 493)

- (b) In the ślokas of Maṅgalācaraṇa also the attributes and terms of eulogy used for the objects of adoration are uniformly significant for the subject matter of the context. In this respect the author seems to have derived inspiration from Abhinavagupta, whose 'Maṅgalācaraṇa-ślokas are conceived on the same pattern. To compose ślokas so as to co-ordinate the philosophical significance of attributes of deities with the subject-matter of the context of each section and chapter is a task which requires specialized competence and skill. The following example is interesting :—

यो विरागी स्मृतः कामविकामीकरणे बुधैः ।

तं रागिणं गिरिसुतावदने नौमि शङ्करम् ॥

(रागोल्लासे ग्रामरागादि-परीक्षणम्)

यस्य लोकस्य महिमा प्रकीर्णं इव दृश्यते ।

तं नुमो नृत्यबन्धेषु विप्रकीर्णजटं हरम् ॥ (प्रकीर्णकोल्लासः)

Sanskrit writers make mention about themselves in either of two ways, (i) in terms of pride or (ii) in terms of humility. The author of S. Rāj. would seem to have opted for the first variety, and references to himself are couched in the language of self-esteem. His position as king had perhaps some influence in determining his attitude. The following śloka is illustrative :

यस्य वागतिशेतेऽत्र वाचं शास्त्रकृतामपि ।

बाग्येयकारस्तेनोक्तः सद्गोययशसा स्फुटः ॥ (p. 446)

Another angle from which the author's attitude in this respect can be viewed is that as declared by him at the commencement of S. Rāj. he claims no responsibility for his writings. He claims to be a mere vehicle for Śiva's own expression through him. He declares that Śiva himself has resuscitated the Nāṭyaveda and made him, the author of S. Rāj., as the medium or tool for this purpose. Readers of S. Rāj., who are not inclined to credit this explanation will perhaps take the view that the ślokas lavishly eulogising the author of S. Rāj. were not composed by himself but by some admirers in his court.

At places where the author has to differ from the opinions of other writers he uses the language of satire which reminds one of Paṇḍitarāja Jagannātha. An example of the author's satire may be quoted from p. 427 where he speaks of another writer as "कश्चित् साहसनिष्ठुरः". In interpreting the Śāstras the author usually makes use of satire in referring to imagined opponents.

Conclusion

On the basis of the features of Kumbhā's style and diction noticed above, one would be justified in saying that Kumbhā's style is in line with that of eminent writers and displays a rare solicitude for the most comprehensive elucidation of principle

and detail of Saṅgīta Śāstra. His language is both elegant and chaste. As regards the lavish epithets which he has used for himself, it would appear that from the point of view of a San-
karite there is nothing objectionable about it.

6. A RUNNING AND CRITICAL SURVEY OF THE FIRST TWO 'KOŚAS' OF THE WORK

1. Pāṭhyaratnakōśa

(i) Anukramaṇikollāṣa

A. *Kartṛpraśaṁsā*: This Parīkṣaṇa can be further subdivided into three parts as follows: (i) Maṅgalācaraṇa; the contents of this have already been discussed under heading 'The author's religious faith and philosophical leanings'. (ii) Author's account; this has been fully discussed above in the section entitled 'Date and Identity of the Author'; no comments are, therefore, needed here. And (iii) List of the authorities accepted by our author and his other introductory remarks. These have also been discussed under the heading 'The Author's Indebtedness to Earlier Authorities'.

B. *Ārambha-Samarthanam*: At the outset the author declares that the Śāstra which he has undertaken to write is conducive to the 'Good' (Māṅgalya) of the whole world, it gives Ānanda (Aesthetic delight) to both gods and demons and to kings; it also leads to 'Tuṣṭi' or satisfaction. Special reference to kings after speaking about the 'whole world' is striking. The purpose behind this particular reference appears to be that the author felt an urge to include this apparently superfluous reference, because of the hostile attitude of Manu towards the indulgence by kings in music and dance.¹ Manu has ordained that the king should be very cautious in avoiding the ten 'Kāmagāṇas' like 'Krodhagāṇas' which are relentless enemies. It appears that our author is specially anxious to obviate the exclusion of kings from the all-inclusive range of Nāṭya. It may be noted in passing that the word 'Rājan' with its sy-

¹ Vide M. S. 7. 45-48.

nonyms is used in the Śāstras in the sense not only of a king but also of all men of the 'Kṣatriya' caste.

Immediately after making the above declaration the author sets out to refute criticisms or allegations with which the Nāṭaka Śāstra is sometimes assailed. One such criticism is that this Śāstra should not be studied or contemplated as it involves a contradiction of the Dharma Śāstra. It is also contended that there is no 'Prayojana' for 'Nāṭya', by virtue of which the spectators should be inclined towards it. This trend of criticism further sets forth the following arguments against 'Nāṭaka Śāstra': (i) Bharata has compiled this Śāstra without any Pravṛtti (object in view) and hence it is not worthy of being accepted as a Śāstra, (ii) it is not accepted by 'Mahājanas', (iii) There is no authority for this Śāstra. It is further argued that this Śāstra leads neither to Dharma because of its not being prescribed by the ordainers of 'Vidhi' (Vidhāyakas) nor to 'Artha' as it has been deprecated, nor to Kāma because the young couples are always known to be 'Ananyamanasāḥ' (with all-oblivious consciousness) and cannot therefore be said to derive delight from an extraneous element, nor does it lead to Mukti which is attainable through Jñāna and no other means. Thus Nāṭya is not conducive to any of the four Puruṣārthas. Further, that singing and the like have been prescribed only for one Jāti namely Śūdra and has been prohibited for Dvijas (the three higher Jātis).¹ In summing up the 'Pūrvapakṣa' the author once again refers to the objection that there is no authority for this Śāstra. If this Śāstra is accorded the status of 'Smṛti' it is repudiated by 'Śruti' which is the basis of the former.²

In refuting all these criticisms our author starts with the assertion that it is most surprising that Nāṭya which is accepted and acclaimed all over the world should be deprecated by denial of its all-pervading influence. He further says that it is improper to hold that Saṅgīta has been prohibited in Dharma

¹ Vide M. S. 8.102.

² cf. M. S. 2.13 and Kulūka Bhaṭṭa's commentary on the same for the relative importance of 'Śruti' and 'Smṛti'.

Śāstra, because Manu etc., have upheld it to be the root of the tree of Dharma. Here the author seems to allude to the introductory portions of Manu Smṛti wherein Kāma or desire has been said to be at the root of all human propensities including 'Dharma' and 'Artha' and thus Saṅgīta, which is pressed into service for realisation of all kinds of desires can also be said to be indirectly at the root of the tree of Dharma¹. Another explanation of the statement that Saṅgīta is the root of the 'Dharmataru' is that Veda has been said to be 'Dharma Mūla' by Manu² and 'Saṅgīta' being related to Veda as an Upaveda or as a Vedāṅga or as Sāma Veda itself is directly or indirectly akin to Veda in being the source of Dharma. It is to be noticed here that our author does not posit Yājñavalkya's authority against that of Manu, but on the other hand tries to defend and establish the status of 'Saṅgīta' on the authority of Manu himself who has been cited in the 'Pūrva-pakṣa'.

The second argument of 'Pūrva-pakṣa' was that Saṅgīta has not been accepted by 'Mahājanas'. Our author replies to this by citing the example of 'Yogi-pravara' (Nārada ?) who has specially enjoined that the praises of Lord Viṣṇu (Amakhdviṭ) should be sung with the accompaniment of Vīṇā. He poses the question as to why the authority of the one who has Amṛta as his ornament should not be accepted. As regards the contended absence of 'Prayojana' our author says that the greatest Prayojana is the attainment of Sukha and redemption from Duḥkha³. 'Nāṭya' or 'Saṅgīta' leads to an experience of bliss which is akin to that which exceeds the Rasa of Brahmādvayānanda. The aspect of Ānanda is emphasised here.

The author once again makes special reference to the efficacy of Nāṭya in the case of kings (*vide* verse 13). He says that exaltation of characters like Rāma in Nāṭya and similarly deprecation of the fate of those vicious characters who are just like corpses, are the elements of Nāṭya which go to

¹ Vide M. S. 2.2-4

² Ibid 2.6.

³ cf. शिवेतरक्षतये and सद्यः परनिर्वृतये of Mammāṭa's 'Kāvya-prayojana' (K. P. 1.2)

make kings, the special objects of 'Upadeśa' in Nāṭya. The kings are thereby supposed to imbibe the right attitude towards values in life i.e. they can realize what is acceptable or rejectable in life. Thus 'Nāṭya' is conducive to 'Dharma'; and 'Artha' and 'Kāma' being subservient to 'Dharma' follow the course of the former. After having thus established the efficacy of 'Nāṭya' for promoting 'Pravṛtti' in 'Trivarga', he says that it can as well lead to 'Nivṛtti'; thus it is useful for 'Apavarga' (Mokṣa) also. Hence the 'Śāstratā' of 'Nāṭya' is beyond dispute. That which exercises Śāsana is Śaṣṭra and Nāṭya does exercise Śāsana by providing the guiding principles for life.

The Poona MS. cites here a verse in the name of Yājñavalkya¹ which is not found in the extant text of Yājñavalkya Smṛti, but the purport of this quotation seems to be that the witnessing of dance is specially efficacious in the apprehension of the all-pervading Unity in the diversity of names and forms, (Nāma and Rūpa) in our common experience. This metaphysical apprehension can definitely lead to Nivṛtti just as the pursuit of 'Trivarga' leads to Pravṛtti. The witnessing of dance also enables one to realize how the 'Asat' element in this creation works in practice just as the dancing girl plays different roles and acts according to different emotions without there being any reality of those rolls and emotions in herself. This is said to be a secret concept (Guhya).

Nāṭya has been accepted by Āptas like Brahmā and hence it does not stand in need of any other authority. It has been authorised by Brahmā to be treated as Veda and has been created by him after consolidating the essence of all the four Vedas. Brahmā has enjoined it as the fifth Veda which is open to all the Varṇas (Sārvavarṇika). The author says that it can also be accepted as an Upaveda² of the

¹ हंहो विप्रा गृह्यमेतच्छृणुष्वं, तत्त्वं द्रष्टुं वोऽस्ति यद्यत्र वाञ्छा ।

नानारूपैर्भावितं भावलेखं, रंगोत्तीर्णं नर्तकीं कामयध्वम् ॥

² The printed text reads किं रूपवेद, but the reading of Poona MS. किञ्चोपवेद is definitely better and preferable.

Sāmaveda. The author further goes to the extent of saying that Nāṭya can be accepted as Sāmaveda itself as 'Sāma' is the traditional name of Gīti.¹ The Vedas do not depend on any exterior authority. They are self-rooted but still they stand in need of Svara (Udāttādi) and the seven musical notes.

After having attempted to establish the authority of Nāṭya as Śāstra, Pañcama Veda, Upaveda or Veda itself the author goes on to state that Nāṭya can as well be accepted as a Vedāṅga because music is an essential part of many sacrificial rites like Āśvamedha and others enjoined in the Vedas.

The author once again reverts to the contention that Nāṭya is directly associated with no other Puruṣārtha than Kāma. He seems to reply to this by citing the analogy of the treatment of a snake's poison by poison itself. Similarly those whose minds are attached to sensual pleasures (Viṣaya) are gradually weaned from that attachment by Nāṭya which provides those pleasures by way of medical treatment. He once again emphasises the efficacy of Nāṭya in placing an ideal before the spectators and says that when the benevolent actions of magnanimous characters like Jimūtavāhana and Dadhīci are presented through Nāṭya, the spectators cannot but aspire to follow the footsteps of those characters.

The verse in M.S. (4.64) reading as न नृत्येत् etc. is again referred to here and is explained to apply only to Brahmacārins and not to those belonging to other Āśramas. This prohibition of dance and music in the case of Brahmacārins raises another question and that is this—how can the position of a student of music and dance or Nāṭya be justified in the face of this prohibition? Naturally the student life for Nāṭya etc. has to be that of a Brahmacārin. If Nāṭya is a Veda, Upaveda or Vedāṅga, is it not meant for study and cultivation during student life? This apparant contradiction can be reconciled by explaining the above prohibition as being applicable only to indulgence in music and dance on the part of Brah-

macārins for pleasing the senses and not to austere practice on the part of one who undergoes regular training for these arts.

The author next refers to the prohibition of Gīta, Vādyā etc., in the case of Dvijas and to the 'Apātrata' (unworthy status) of musicians.¹ He explains this by saying that this prohibition is meant for those who make these arts a means of their livelihood.

In conclusion the author says that Nāṭya can be compared to Itihāsa. It has been promulgated in 'Anadhyāya' (vacant period, when the Vedas were not studied) by Bharata.² The right practice of Gītas like Āsarita etc., is conducive to Dharma. Here the author confines himself to Gīta without referring to the comparatively wider scope of Nāṭya.

In the end of this Parikṣaṇa the author states that he accepts eight 'Pramāṇas' just like 'Paurāṇikas'. He does not enumerate them but they can safely be taken to represent the six Pramāṇas accepted in Vedānta viz. 'Pratyakṣa', 'Anumāna', 'Śabda', 'Upamāna', 'Anupalabdhi', and 'Arthāpatti', with 'Sambhava' and 'Aitihya' being added to them.

C. *Saṅgītastuti*: This is the smallest Parikṣaṇa in the work, comprising only five verses. It is interesting to note that here the author refers directly to Saṅgīta and not to Nāṭya. While discussing the status of Śāstra in the foregoing Parikṣaṇa he had generally referred to Nāṭya as inclusive of Gīta, Vādyā and Nṛtya. The reason appears to be that while answering the assailments on music and dance it is more convenient to defend them as being components of Nāṭya rather than by treating them independently. Nāṭya having at its disposal all the media of 'Śravya' (the audible) and 'Dṛśya' (the visible) arts, it is the most powerful means of influencing human mind. Thus Nāṭya can be easily established to be conducive to the four Puruṣārthas. Our author's own subject being Saṅgīta rather than Nāṭya,

¹ Vide M. S. 8.65,102,362,363; 9.537; 4.210,214,215; 3.155,156; 9.225.

² cf. N. S. 1.2.

he naturally reverts to Saṅgīta immediately after speaking about Nāṭyaveda. In the present Parīkṣaṇa he refers specially to Gīta which is definitely upheld as the principal component of Saṅgīta (Gīta, Vādyā and Nṛtya). Gīta (a) indicates or brings about oneness of 'Jīva' and 'Paramātman', (b) gives delight equally to the child and the king, a delight which reaches the high level where all the perceptions of the senses are set at rest; विगलिताशेषेन्द्रियार्थग्रहः, (c) intoxicates one who is engrossed in Māyā, (d) enchants even the one who is the wielder of Māyā (Māyin) and (e) leads to supermundane Camatkāra.

Gīta is life to the dead, the dear one of those in separation, the ultimate object of meditation of the Yogins, the highest refuge of the afflicted and the miserable, the most precious treasure of the poor, the highest 'Bhoga' of the 'Bhogins' and the seat of unfathomable glory (Mahiman). Gīta is the medium which exercises control even over those who have controlled themselves. The Munis who have renounced all activities are also seen to be engaged in the Upāsana of Gīta. Gīta has power to bring back even that which has ascended to the heavenly region. It is inaccessible even to the 'Kavis'.

It is clear that the author wishes to describe here the glory of Saṅgīta as distinct from Nāṭya. The range of this glory runs from the lowest level of human experience to the highest. That aspect of music which is pleasant to the senses and to the mind is indicated in the appeal of music to children and to those suffering from sickness. The influence of music in making the singer or the hearer self-forgetful is emphasised in its being dear to those in separation and to those afflicted by various miseries. At its highest level Gīta is said to be the object of meditation of the Yogins and the instrument of bringing about the unity of Jīva and Paramātman. When Gīta is said to be beyond the reach of the Kavi's words, our author seems to imply the subtle aspect of sound as utilised in music, independent of the relation between Śabda and Artha.

D. *Anukramaṇikā Parīkṣaṇa* : The author gives the subject-index of the work in this Parīkṣaṇa, outlining the scheme of his chapter-divisions and enumerating the titles of all big and small divisions starting with Kośa and ending with Parīkṣaṇa. As the scheme of the work has been discussed under that heading separately, no comments are needed here.

(ii) *Padollāsa* :—

A. *Pada-Parīkṣaṇa* : The proper subject matter of 'Pāṭhya' is taken up in this Ullāsa. The first Parīkṣaṇa deals with 'Pada'. The author starts with the observation that Pāṭhya is two-fold viz. Saṁskṛta and Prākṛta. In Saṁskṛta Pāṭhya he enumerates Nāma, Ākhyāta, Upasarga and Nipāta—the four kinds of words accepted in Sanskrit Grammar. Ta-ddhita and Kṛta suffixes; Samāsa, Svara, Vyañjana, Sandhi, Vibhakti and Dhātu.¹ Then he goes on to define Śabda (the word which is expressive of meaning). Next he enumerates five Guṇas and five Vidhis of Śabda viz. (i) Sādhya, (ii) Sādhana, (iii) Saṁyoga, (iv) Sāmānādhikaraṇya, and (v) Padārtha-pratipatti and (i) Adhiṣṭhāna (sevenfold) (ii) Svabhāva, (iii) Guṇa, (iv) Kāryānvaya and (v) Tādātmya respectively. The original source for this categorisation of 'Śabda Guṇa' and 'Śabda Vidhi' could not be traced.

After the categorisation given above the author takes up 'Pada' composed of Prakṛti and Pratyaya and says that it is of three kinds—(i) Mukhya, that which expresses the direct meaning, (ii) Lākṣaṇika, that which gives the secondary meaning which itself is based on direct meaning, (iii) 'Vyañjaka' which gives the Vyaṅgya or suggested meaning. This threefold classification of 'Śabda' is according to the poeticians (cf. Mammaṭa K. P. 2 स्याद्वाचको लाक्षणिकः शब्दोऽत्र व्यञ्जकस्त्रिधा).

The relation of Abhidhā, Lakṣaṇā and Vyañjanā to these three kinds of words respectively is also mentioned by the author.

After enumerating these Śabda Śaktis the author takes up the three varieties of Mukhya Śabda viz. 'Rūḍha' 'Yaugika'

¹ cf. N. S. 15.4-7.

and 'Miśra' (Yogarūḍha). The Rūḍha words are defined as those whose meaning depends on convention and not on the relation of Prakṛti and Pratyaya. In Yaugika words the author describes a number of varieties. He starts with three kinds of Yoga depending on Guṇa, Kriyā and Sambandha. In Sambandha he enumerates a number of varieties such as Dhārya-Dhāraka Sambandha; Bhojya-Bhojaka Sambandha; Vāhya-Vāhaka-Sambandha with examples in each case. For Miśra words he says that they cannot be changed (Pari-vṛtṭyasaha) like 'Girvāṇa'. He says that these words should be known from poetic conventions (Kavi Samaya).

B. *Vākya Parīkṣaṇa*: 'Vākya' is defined as a group of 'Padas' and all the meanings of Padas (Padārthas) are said to coalesce and culminate in the meaning of the sentence (Vākya-rtha). This definition of 'Vākya' seems to be in accordance with the 'Prabhākara' school of 'Mīmāṃsā' (Anvitābhīdhāna-vāda). (cf. the following extracts:—प्रभाकरमते पदाभिधेय एवान्वितरूप-वाक्यायः न तु पदार्थगम्यः । महामहो० चिन्नस्वामिशस्त्री; तन्त्रसिद्धान्तरत्नावलिः पृ० ६४ । पदान्येव कार्यार्थबोधकानि, न त्वल्लङ्घं शब्दतत्त्वम् । रामानुजाचार्यः; तन्त्ररहस्यम् पृ० ४६ । वाच्य एव वाक्यार्थ इत्यान्विताभिधानवादिनः । मम्मटः, काव्यप्रकाशः २)

Padas become 'Bandhagata' in the sentence and Padas as such are known as Nibaddha when they are arranged in a metre and as Cūrṇa when they are not so arranged and are Anibaddha or 'Chandohina'. Thus 'Cūrṇa Pada' is not regulated in its syllables which are arranged according to its meaning. In Nibaddha Pada there is Yati, metre and regulation of syllables. It is arranged in four feet (Pāda) of the metre. While speaking of the four feet of the metre, the author speaks of the eight Vargas (Gaṇas) of metres and enumerates their deities. There seems to be some missing portion of the text which must have preceded the enumeration of deities, because this enumeration comes rather abruptly without any introductory reference to the eight 'Vārṇika Gaṇas'. This enumeration is repeated in the first Parīkṣaṇa of the Chanda Ullāsa entitled Anuṣṭup Parīkṣaṇa. It is interesting to note that the enumeration of deities and 'Phala' differs in the two places.

After this cursory reference to Chanda in the context of Nibaddha Pada the author goes on to establish the place of Vākya in Gīta. He says that Vākya is composed of Padas which are pronounced with the Saṁyoga of Prāṇa and Agni and that Vākya is the medium of all Vyavahāra (practical communication). He also says that Vākya predominates in Gīta.

While concluding the discussion the author takes up Prākṛta Pāṭhya and says that Prākṛta is the distortion ('Viparyaya') of Saṁskṛta and that there are three-fold words in Prākṛta viz. Tadbhāva, Tatsama and Deśī. He also defines these three varieties and specially mentions 'Mahārāṣṭrādi Deśa' while illustrating Deśī words. He also says that the 'Deśī Bhāṣāṣ' are useful in 'Citra Prabandhas', 'Gāthā' etc.

C. *Sanjñā Parīkṣaṇa*: Really speaking the subject matter of this Parīkṣaṇa is more or less like a glossary of musical terms. A perusal of the detailed table of contents of this Parīkṣaṇa in the 'Viṣaya Sūci' of the text will give an idea of the vast range of musical terms explained in this Parīkṣaṇa. It seems to have been composed on the model of Pāṇini's 'Saṁjñā Sūtras'. Its utility cannot be overestimated. A glossary of this kind is always a desideratum in any work dealing with a technical subject. This section adds to the worth of the work. The justification for inclusion of this section in the Padollāsa would appear to be that the terms defined therein are also Padas.

D. *Paribhāṣā Parīkṣaṇa*: This Parīkṣaṇa also is based on the model of the 'Paribhāṣā-Sūtras' of Pāṇini. Each Śāstra (science) has its own 'Paribhāṣāṣ'. The following meanings are generally attached to 'Paribhāṣā'. (i) Axiomatic truths which are self-evident and which cannot and need not be explained otherwise. (ii) Clarified statements. (iii) Measure (Māna) in Ayurveda or prognosis¹. (iv) A kind of Sūtra in grammar which teaches the proper interpretation or application of other rules. (v) An explanatory rule or general definition. (vi)

¹ cf. Śārngadhara Saṁhitā 1.1.14-15.

Any general rule or precept or definition which is applicable throughout in a work on any science¹. This implication of Paribhāṣā is indicated by the author in the following concluding verse of this Parikṣaṇa.

ब्रह्मशैलैक (चित्रकूटैक०) देशस्थो यो देशानखिलानपि ।

शस्ति तेन तथाभूता परिभाषात्र भाषिता ॥

and (vii) A table or list of abbreviations or signs used in any work.

The Paribhāṣās of our author cover the following topics of Saṅgīta :—

- (1) Tāra-Mandra-Vidhi in relation to the 'Amśa' in Jātis. He indicates in this context that in counting the fourth or eighth Svaras for the Amśa, the 'Lupta' (omitted) Svaras should also be counted. For example, Madhyama should be counted as the fourth from Śadja even though Rṣabha or Gāndhāra may have been skipped over in-between. He has specified where Kāmacāra or the sweet will of the singer or player is admissible and where strict regulation is essential. (Verses 2, 3)
- (2) 'Śāḍava' and 'Auḍava'. A simple definition and explanation of these two terms is given. The discipline enjoined in this 'Paribhāṣā' is that the 'Svaras' which are omitted for accomplishing 'Śāḍava' and 'Auḍava' have to be 'Alpa' (less in use) even if the 'Jāti' is 'Pūrṇā'. (Verses 4-6)
- (3) The correlation of Tālas with Mārgas and Gītis. The rules on this topic are also to be found in other works on Saṅgīta but only in a scattered and unsystematized form. (Verses 7-9)
- (4) The basis of determining the Rasas of Jātis viz. the Rasa of the Amśa Svara.² (Verse 9)

¹ cf. Śiśupālavadha 16.80.

² cf. N. S. 29.12.

यो यदा बलवान् यस्मिन् स्वरो जातिसमाश्रयात् ।

तत्प्रयुक्ते रसे गानं कार्यं गेये प्रयोक्तुभिः ॥

- (5) The 'Amśa' Svaras of the Janya Rāga are common to the Janaka Jātis also. (Verses 9, 10)
- (6) The presence of the four or five (or less) components of Rūpaka (Prabandha). The inclusion or exclusion of these components is enjoined in certain varieties of Prabandhas. (Verses 10-13)
- (7) Explanation of Māna in Tāla. (Verse 14).
- (8) The technique of Dhātu etc., as prescribed in Matta-kokilā is equally applicable to other Viṇās like Ekatantrī and that which is prescribed in the context of Ekatantrī is again applicable to Nakulādi Viṇās. The Vidhi of Viṇā is again fully applicable to Veṇu. This method of extended application by analogy bears resemblance with the 'Atideśa' Sūtras of Pāṇini. (Verses 15, 16)
- (9) In regard to the controversy whether or not Māna and Tāla should be used in Viṇā Vādana, it is said that Dhruvā and Tāla may be arbitrarily used. (Verses 17, 18)
- (10) A very pertinent point is raised regarding the relation between theory (Lakṣma) and practice (Lakṣya) of Saṅgīta. The author says that this Śāstra is to be explained according to 'Lakṣya', (because of the predominance of Lakṣya) without any contradiction of Lakṣma. He cites the example of 'Rāga-Lakṣaṇa' in this context. (Verses 19-22).
- (11) The procedure of starting Nṛtya. (Verse 23).
- (12) The 'Vidhi' of Karaṇa, Aṅgaḥāra, Cārī, Angopāṅga, Karavyāpāra etc. in Nṛtya. The relative importance of each is also indicated cursorily. (Verses 24-29)
- (13) The 'Abhinaya Vidhi' of 'Uttama', 'Madhyama' and 'Adhama' 'Pātras' (characters) is briefly indicated (verses 30-33¹).
- (14) The correlation of certain types of Abhinaya with some varieties of Vādyā Prabandha seems to be indicated. (verses 34, 35)

¹ cf. N. S. 9.176-78 (G. O. S. edition) for verse 31 above.

Thus the Paribhāṣās given by our author cover the field of Gīta, Vādyā and Nṛtya.

(iii) *Chanda Ullāsa*

A. *Anuṣṭup Parīkṣaṇa* : the author introduces the subject of Chanda as being the basis of Prabandha and he says that only those Chandas will be described by him which are directly useful in the composition of Prabandhas.

He starts with the enumeration of eight Vārṇika Gaṇas (Magaṇa etc) and their traditional Devatās and 'Phala'.

Next he enumerates the twentysix Jātis of Vārṇika Vṛttas starting with 'Uktā' and ending with 'Utkṛti' representing the gradually increasing length of the Pāda (foot) from one syllable to twentysix syllables. This enumeration is followed by a note on the regulation of 'Guru' (long) and 'Laghu' (short) in Chandas, and the definition of Yati and Pāda. After this a few illustrations of Chandas of one, two, three and four syllables are given and the number of their varieties is indicated. The Parīkṣaṇa ends with a very brief reference to some varieties of 'Anuṣṭup' and a few 'Vārṇika Vṛttas' such as 'Pramāṇikā', 'Nāraca' etc.

B. *Vṛtta Parīkṣaṇa* : The Parīkṣaṇa opens with a reference to the two varieties of Vṛtta viz. Vārṇika and Mātrika, four feet in a 'Padya' and 'Sama' 'Ardhasama' and 'Viṣama' varieties of 'Mātrika' and 'Vārṇika' Vṛttas. Lakṣaṇas of thirty-one well-known Vṛttas starting with those of nine syllables and ending with those of twentysix are given after this. The names of a good number of 'Daṇḍakas' are cited hereafter and the Lakṣaṇas of a few of them are also given.

C. *Āryāvalokana Parīkṣaṇa* : The definition of Āryā, its varieties and the vast number obtained by mutually multiplying the varieties, Gītis, Dvipadī and its varieties, and many more Mātrika Chandas which are described by Hemacandra in his 'Chando'nuśāsana' as useful in Apabhraṃśa poetry are also cited here. The varieties of Catuspadī

are reproduced from Hemacandra (Ch. A. chap. 6). Thus this Parikṣaṇa is devoted solely to Mātrika Chandas and the Lakṣaṇa of 'Kalahansa', a Vārṇika Vṛtta seems to be a misplacement in this Parikṣaṇa (vide p.48 of printed text). The author concludes by saying that he has described some of the metres useful for Prabandha and that others should be looked for in manuals of Chandaḥśāstra.

D. *Prastāra-Paripāṭi*: The 'Naṣṭoddīṣṭa Vidhi' of 'Chandaḥ-Prastāra' is very briefly dealt with here.

(iv) *Alaṅkāra Ullāsa*:

A. *Uddesa Parikṣaṇa*: The thirty six Lakṣaṇas of Bharata's 'Upajāti' list are enumerated here. Before giving this enumeration the author introduces the subject in the following verse:—

प्रमदा इव नो भान्ति प्रबन्धाः सुष्ठ्वलङ्कृताः ।

विलक्षणा अतस्तानि ब्रुवेऽलङ्कृतिभिः सह ॥२॥

It is clear from this verse that he has tried to emphasise the distinction between Alaṅkāra and Lakṣaṇa on the analogy of the natural grace or special features of the human body that are distinct from external ornamentation. The subject of Lakṣaṇa in Nāṭyaśāstra has been studied from two points of view—(1) that of Dr̥śyakāvya or Daśarūpaka and (2) that of Śravya Kāvya as distinct from Daśarūpaka. This topic deserves somewhat detailed notice² which is attempted below within the limitation of available space.

Bharata deals with Lakṣaṇas under his scheme of the treatment of 'Vācika Abhinaya'. Later poeticians and dramaturgists form two distinct classes, the former with the exception of Jaideva, the author of Candrāloka having abandoned Lakṣaṇa

¹ Bharata's N.S. gives two different lists of Lakṣaṇas in its two recensions; one is in the Upajāti metre (K. M. edition) and the other in Anuṣṭup (Chowkhamba edition). Abhinavagupta accepts the Upajāti list.

² cf. Dr. V. Raghavan's paper on the 'Concept of Lakṣaṇa in Bharata' in the J. O. R. Madras Vol. VI-1932 and 'Bhārātiya Sāhityaśāstra' by G. T. Deshpande pp. 41-65.

altogether and the latter except Dhanañjaya¹ having continued Bharata's tradition in this respect.

As stated above, the concept of Lakṣaṇa was gradually lost from Sanskrit Poetics (as distinct from Dramaturgy) and we find no reference to it in the works of Bhāmaha, Daṇḍin, Vāmana etc. It appears that the authors who dealt with poetics, independently of drama, held that the concept of Lakṣaṇa was covered by Alaṅkāra and that its separate treatment was unnecessary. Bharata himself has given Lakṣaṇas, and Alaṅkāras separately. Although he has indicated indirectly that Alaṅkāras can be derived from Lakṣaṇas,² he has tried to draw a very fine line of distinction between Alaṅkāra and Lakṣaṇa. Abhinavagupta has put in a great effort to bring out this distinction. The ten 'Pakṣas' or points of view in the exposition of Lakṣaṇa set forth by Abhinavagupta, cannot be reproduced here for want of space. The line of approach to 'Lakṣaṇa' is inspired by similarity of Lakṣaṇa with the 'Sāmudrika Lakṣaṇas' in human beings. Just as a broad and shining forehead is a Lakṣaṇa of a king or just as 'Sāmudrika Lakṣaṇas' like Śaṅkhas, Cakras etc. on the fingers of human beings are born along with the body and are not any thing put on from outside like ornaments, similarly Lakṣaṇa in poetics represents the inner contemplation of the poet and not the embellishment of Śabda and Artha. Lakṣaṇa is held to be the 'Antarāṅga' of the 'Kavi-vyāpāra' or the source from which Alaṅkāras spring up.

It appears that when a greater number of Alaṅkāras came up in the process of crystallization it became difficult for poeticians to sustain the difference between Lakṣaṇa and Alaṅkāra and hence the concept of Lakṣaṇas was dropped altogether; but the position of dramaturgists was different. With the exception

¹ cf. D. R. 4.84 where the author and his commentator Dhanika have said that the 36 Lakṣaṇas have not been dealt with by them because they are included in Alaṅkāras and Bhāvas.

² cf. N. S. 16.56 in which Bharata has said that the varieties of Upamā which have not been enunciated by him should be understood from the Lakṣaṇas spoken of by him.

of Dhanañjaya all later dramaturgists have invariably dealt with Lakṣaṇas. Important names among these are Bhoja (Śrīgāraprakāśa), Simhabhūpāla (Rasārṇava Sudhākara), Śāra dātanaya (Bhāvaprakāśa), Sāgaranandī (Nāṭakalakṣaṇa-ratna-kośa), Viśvanātha (Sāhityadarpaṇa) and Śrī Rūpa Gosvamin (Nāṭakacandrikā)¹. The differences in the details of treatment of this topic by these authors could not be noticed here for want of space. It is clear that later authors who dealt with dramaturgy as distinct from poetics closely followed the tradition of Bharata in respect of Lakṣaṇas but they did not deal with a greater number of Alaṅkāras as was done by the poeticians. Authors of Rūpakas did not find much use for Alaṅkāras. That did not allow crystallization of Alaṅkāras in dramaturgy. Arthālaṅkāras and Śabdālaṅkāras in their crystallized forms cannot find a place in drama to the extent to which they do so in Śravya-Kāvya, where the reader has the facility of contemplating one and the same passage for a longer time. For want of space it is not possible here to cite specific instances of Lakṣaṇas bearing close similarity to Alaṅkāras.

Among authors of Saṅgītaśāstra our author is singular in the treatment of Lakṣaṇa². His justification for the inclusion of this topic of dramaturgy in Saṅgīta Śāstra seems to be that 'Prabandha' in Saṅgīta is also akin to Nāṭya, as is indicated by the usage of 'Rūpaka' as an alternative name for 'Prabandha'. 'Rūpaka' obviously implies the existence of the dramatic element. 'Vastu' which is another name for 'Prabandha', also implies the element of 'Sargabandha' in 'Prabandha' which imparts to it similitude with Nāṭya. Jaideva's Gītagovinda is a striking example of 'Sargabandha' in musical 'Prabandha'.

B. *Lakṣaṇa Parīkṣana* : This Parīkṣaṇa contains definitions and illustrations of the 36 Lakṣaṇas enumerated in the

¹ Published in Bengali script by S. Roy Chowdhuri.

² S. Dāmodara of Śubhaṅkara (pp. 78, 79) enumerates 68 Lakṣaṇas as Nāṭyālaṅkāras, but this enumeration is in isolation from the treatment of Saṅgīta. Hence, Śubhaṅkara cannot be said to have dealt with Lakṣaṇas in Saṅgītaśāstra.

foregoing Parīkṣaṇa. The definitions generally agree with Bharata's Upajāti text. All the illustrations appear to have been taken from some 'Prabandha Kāvya' composed in eulogy of the royal author Kumbhakarna. Some of them are so brief that it is rather difficult to make out their real purport without knowing their original context. It has not, however, been possible to trace a 'Kāvya' containing these verses, in spite of a thorough search in the available 'Kāvyas' at Udaipur.

The concluding verse of this Parīkṣaṇa emphasises once again that Lakṣaṇas are meant for embellishing the 'Rūpaka' ('Prabandha').

C. *Śabdālankāra Parīkṣaṇa* : The treatment of Alaṅkāras is restricted to the four Alaṅkāras of Bharata viz., Upamā, Dīpaka, Rūpaka and Yamaka. Our author's adherence to Bharata's theory of four 'Alaṅkāras' in the face of the huge number of 'Alaṅkāras' that had developed by his time, is notable. The reason seems to be that he did not, like the dramaturgists, feel the necessity of a greater number of 'Alaṅkāras' for analysis or categorisation of the modes of striking expression in musical 'Prabandhas'.

The name of this 'Parīkṣaṇa' as 'Śabdālankāra' would not seem to be fully descriptive as both 'Artha' and 'Śabda' Alaṅkāras are dealt with therein.

In the numerous varieties of Upamā the author completely follows Daṇḍin (Kāvyaḍarśa 2.14-65) who has immensely elaborated the five varieties of Upamā spoken of by Bharata. The treatment of other Alaṅkāras closely follows Bharata. No illustrations are given in this section. The importance of Alaṅkāras in 'Rūpaka' is stressed in the concluding verse.

D. *Guṇadoṣa-Parīkṣaṇa* : The distinction between Guṇa and Alaṅkāra is just hinted at in the introductory verse (No. 2). The author mentions ten Guṇas and ten Doṣas in strict accordance with Bharata and ignores the theory of three 'Guṇas' which had gained stability long before the author's period.

2. GĪTA-RATNA-KOŚA.

(i) *Svarollāsa* A. *Sthānādi Parīkṣaṇa* :

This Parīkṣaṇa is further subdivided into six Prakaraṇas.

(a) *Sthānaka Prakaraṇa* : The introductory verse of this Parīkṣaṇa indicates the importance of Gīta in comparison to Vādyā and Nṛtya on the ground that Gīta has got an additional component namely Pāṭhya. This is a very pertinent point which needs some elaboration. In the Western tradition the verbal element in music is held to be an extraneous factor, included in the non-musical elements finding place in music. In Indian tradition, however, Pada¹ (verbal element) is recognised as one of the three essential elements of 'Gāndharva' viz. Svāra, Tāla and Pada . The presence of verbal element in Gīta has been exalted in our tradition, whereas it has been deprecated in the Western tradition.

²“Instrumental music is abstract and pure form of musical symbolism, relying on its own utterances and suggestions only. It is also comparatively difficult. In vocal music the idea, the feeling to be expressed may be suggested by words. For that reason it is easier to understand.” Again, “there is this glory too in purely instrumental music, that it can express nothing evil. In vocal music the words may be foolish, weak even immoral; instrumental music may be weak, but it can never be immoral, it may express joy or sorrow, it is powerless to express evil. Of neither poetry nor painting can this be said; so that in this sense again instrumental music is the most ethereal of all arts”. Again, “But the great modern art is the art of purely instrumental music unfettered by and independent of words”. “Unexpressive notes which just because they are unexpressive to the reason, express all the more to the fancy and the imagination”. All the same, vocal music is recognized as the ‘elder sister’ of instrumental music and instrumental music as its ‘younger sister’. “Music in artistic forms meets us first in the shape of harmonized compositions

¹ cf. N.S. 28.8,12.

² ‘What is Music ?’ By Heathcote Statham, pp. 39,50,51,57.

for voices, and one of the most important forms of instrumental music first arose out of an imitation of choral music”.

The relative importance attached to vocal and instrumental music in the Western and Indian tradition reflects some basic differences of the two cultures which may be analysed as follows :—

- (a) The Indian tradition aims at making the man more and more introvert (Antarmukhī). Hence vocal music being totally independent of any external medium is the most conducive to the said ideal. It is the most independent and self-centred artistic activity of the human being. The importance of Gīta has been emphasised on another ground also, namely, the direct contact of Gīta with Prāṇa. ‘Sūśira Vādyas’ (wind instruments) have been recognised next in importance to Gīta in this respect because in instruments they alone have contact with Prāṇa Vāyu of the player¹.
- (b) Sound is recognised as indivisible into verbal and non-verbal. Nāda is manifested as Varṇa which is second in the order of manifestation; the order extends from Varṇa to Pada and from Pada to Vākya².

As regards the words of vocal music conveying foolish or immoral ideas to the listener, it may be said that the fundamental Indian approach to music does not recognise the risk. The function of music for the Indian musician is primarily to promote self-culture or realisation of man’s true self and its significance for the listener is only secondary. That being so, it stands to reason that no musician accepting the above ideal will choose

¹ cf. Aumāpatam, 21.360,361.

सजीवश्चैव मिश्रश्च निर्जीव इति च त्रिधा ।

रागो भवति तत्रादौ सजीवो नरकण्ठजः ॥

मिश्रः स्याद्वेणु संजातो निर्जीवो वैणिको भवेत् ॥

² cf. Br. verses 4-12.

music of immoral or foolish words because that will militate against his purpose of self-realisation.

In passing it may be said that there are Indian songs of devotion to God where seemingly immoral words are used. But Indian philosophy looks upon such songs as of the utmost purity and sanctity calculated to uplift the human being and not to degrade him. As already stated, European culture is primarily extrovert and only secondarily introvert. Western music is conceived from the listener's point of view and not from that of the artist himself. Herein lies the reason for the preference of the Western critic for instrumental music which is considered free from risks of immorality or foolishness of words.

Thus Pāṭhya which is composed of syllabic sounds having meanings is not considered in India an external element for music which is fundamentally concerned with Nāda. Pāṭhya also is nothing but a manifestation of Nāda. As for the presence or absence of suggestible meanings in sound (syllabic or non-syllabic) it may be said that there is no essential difference between the two, as both are equally powerful in their suggestive power (Vyañjanā Śakti). The difference lies only in the presence of primary meaning (Abhidhā Śakti) in syllabic sounds and the absence of that in non-syllabic ones. This means that syllabic sounds are more meaningful than non-syllabic ones.

The importance of Pāṭhya for Saṅgīta as explained above justifies the inclusion of Pada, Vākya, Chanda, Lakṣaṇa, Alan-kāra etc., in this treatise on Saṅgīta. There is nothing non-musical about these topics in our tradition and their inclusion in Saṅgīta Śāstra is more than justified by the accepted predominance of Gīta over Nṛtya and Vādyā.

After indicating the relative importance of Gīta on the one hand and Vādyā and Nṛtya on the other, the author goes on to eulogise Anāhata Nāda as Paraśiva (Verse-2). The description of Nāda as Cidātman and as that from which Harihara and Hiraṇyagarbha spring up as 'Vivarta' and as that which is

beyond the realm of speech follows (verses 3-4). The author does not refer to four-fold Vāk in this context ; it appears that no author on Saṅgīta Śāstra has done that. Apparently, Kumbhā follows the Yoga school here. The order of the manifestation of Nāda from Varṇa to Pada and from Pada to Vākya is described in verse 5. The manifestation of Varṇa according to different 'Sthānas' of pronunciation is similarly described in Pāṇini's 'Varṇoccāraṇa Śikṣa' (verse-1). The twofold Nāda *viz.* Āhata and Anāhata is referred to after this. Anāhata Nāda is said to be non-conducive to Bhukti and Mukti because of its being too subtle and unmanifest to hold the loving attention of ordinary human beings. (cf. S. R. 1.2.166, 167). Then follows the description of Cakras (cf. S. R. 1.2.120-62). Next the author takes up the manifestation of Nāda in the human body (verse 16) on the same line as found in S. R. 1.3.3, 4. The source of this theory is traceable in Pātañjali's Mahābhāṣya.

In the description of 'Cakras', attempted by our author it is notable that he says in the context of 'Sahasrapatra-kamala' in the Brahmarandhra, that the accomplishment (Siddhi) of 'Gīta' and the like is attained by one who is inundated with the nectar (Amṛta) flowing from that Kamala (or Soma Cakra). This implies that according to the author's belief the real accomplishment in Gīta can be attained only through accomplishment in Yoga, which is symbolised by Somapāna from the Brahmarandhra. The importance of the above remark cannot be over-emphasised in explaining the author's attitude towards the art of music. Saṅgīta is customarily described as Nāda-Yoga, but it is difficult to find in the treatises on music any mention of a practical application of Yoga to music. Our author alone seems to have referred to the practical significance of Yoga to music. (verse 12-13).

Nāda is described as the product of two Śāktis namely Prāṇa and Agni and as the source of Ānanda (verse-20). It is said to be composed of the seeds (Bija) of Ādya-Śakti. Here the outlook of the Tantras seems to have influenced our author. (verse 21). Nāda is again said to be so powerful as to burn to ashes the evil deeds of living beings, to keep them alive and to fulfil

their desires. This seems to imply the collective efficacy of the two founts of Nāda viz. Agni and Vāyu (verse 22). When the word Nāda is derived from 'Nada' 'Dhātu' (root), it is taken to mean simply Śabda or sound (verse 23). Twentytwo varieties of Nāda in one Sthāna and the number sixtysix arrived at by multiplying 22×3 is referred to after this. In the human body higher pitch of sound is obtained upwards but in the Vīṇā the order is reverse and higher pitch is obtained by going downwards. The 'Madhya' is double of 'Mandra'; and 'Tāra' the double of 'Madhya'. This implies the ratio of 1 : 2 in the interval of one octave.

(b) *Śruti Prakaraṇa* : An etymological explanation of 'Śruti' is followed by the identification of the number twentytwo of the Śrutis, with the same number of Nāḍīs in Hṛt, Kaṇṭha and Mūrdhā. After this the author expounds that one and the same sound is apprehended as manifold due to the Upādhi of various 'Sthānas', just like the rays of the Sun which are visible in various colours due to the clouds (cf. Mataṅga page 4, as the name of Mataṅga is mentioned by our author in this context). Śrutis are also said to be the cause of the manifestation of Svara. This seems to imply that 'Śruti' represents the unmanifest state of 'Svara'. The author cursorily refers to the two-fold classification of Śruti as Svara-Śruti and Antara-Śruti. This division seems to imply that the last Śruti of an interval can be taken as Svara-Śruti and the intermediary Śrutis between two Svaras or the sounds falling in the small intervals of Śrutis among themselves may be called Antara-Śrutis. Śrutis are also held to be three-fold according to their manifestations in three Sthānas and also according to Indriya-Vaiṣṇava. The reading of MS. B. as अन्ये त्विन्द्रियवैगुण्यात् seems to be more appropriate here as it conforms to the statement of Mataṅga (vide Br. page 4), which seems to be our author's authority for enumerating differences of opinion on this topic. Next he refers to the fourfold division of Śrutis according to the four 'Doṣas' in the human body viz. Vāta, Pitta, Kapha and Sannipāta. He also refers to the opinion of some, holding that

Śrutis are infinite in number. Still others hold them to be nine-fold, nine being the total of four, three and two Śrutis forming the interval of Catuḥśruti (major tone 9/8), Triśruti (minor tone 10/9) and Dviśruti (semi-tone 16/4). Still others hold the number to be sixty-six. After citing all these differences of opinion the author says that the number twenty-two alone is acceptable. A long discussion follows this assertion. The different lines of thought and our author's contradiction of the same may be briefly categorised thus : (i) Śruti is one and indivisible, (ii) Śrutis are twofold, (iii) Śrutis are threefold, (iv) Śrutis are sixty-six and (v) Śrutis are infinite.

A brief indication of the Śruti Maṇḍala is given after this discussion and the names of Śrutis given thereafter are in agreement with the S. M. of Nārada (p. 8) with slight differences of readings here and there. It appears that there were various traditions for the nomenclature of Śrutis out of which the one which starts with Tivrā etc. found more prominence and popularity in works on Saṅgīta Śāstra. No nomenclature of Śrutis is to be found in Bharata or Maṭaṅga. In the treatment of 'Śruti Jātis' our author reverts to the other set of names i.e. Tivrā etc. It appears that the two sets of nomenclature adopted by our author in general enumeration and in the context of Śruti Jātis represent two different points of view. The first set appears to draw its inspiration from metaphysical truths and the second seems to represent the emotional aspect of sound. The credit for allocating contextual distinction to these two sets of names goes to our author.

The topic of Śruti Jātis is taken up next. The author describes 'Śruti Jātis' as the cause of Svarabheda and goes on to enumerate the respective Śrutis under the five Śruti Jātis accepted traditionally viz. Mr̥du, Madhyā, Dīptā, Āyatā and Karuṇā. The concept of Śruti Jāti is too briefly referred to in Nāradiya Śikṣā (7. 9-18) and N.S. (K.M. 29.38-40). Abhinavagupta's commentary on the above verses of N.S. seems to imply that 'Mr̥du', 'Madhyā' and 'Āyatā' are related to the pitch relativity of Śrutis i.e. 'Āyatā' may be understood in relation to a lower note, Mr̥du in relation to a higher note and 'Madhyā'

in the state of self, 'Svasthānasthiti' of a note. 'Dīptā' and Karuṇā, on the other hand, seem to have been taken by Abhinavagupta as representatives of the emotional aspect of Śrutis. Our author does not elaborate this concept, but the following point deserves special notice.

'Āyatatva' is said to stand for the Utkarṣa (augmentation) of Śruti and Mārdava as the Apakarṣa (lowering) of the same. This is in conformity with the literal meaning of these terms, but the text of Bharata's following verse which is also found in Nāradiya Śikṣā gives an impression that these terms have been used just in the reverse meaning. आयतात्वं तु चेन्नीचे मृदुत्वं तद्विपर्यये ॥ This interpretation seems to be acceptable also to Abhinavagupta. The following extract from Bharata also supports the above text-reading :

पञ्चमस्य श्रुत्युत्कर्षापकर्षाभ्यां यदन्तरं मारदवादायतत्वाद्वा तत् प्रमाणश्रुतिः ।

(N.S. p. 318).

As the text of Abhinavabhārati related to the above prose-extract is not available, it is difficult to determine which of the two readings should be preferred i.e. whether 'Āyatā' and 'Mrdu' should stand for Utkarṣa and Apakarṣa respectively or *vice versa*. Tentatively, the reading of our text seems to be more tenable according to the literal meaning.

The author also refers to the 'Māna' of Śrutis not in the sense of Śruti intervals but in the sense of their time value. This appears to be rather curious because the time value of notes whether they are called Svāra or Śruti is never absolute, but always relative. All the same, it may be surmised that this view refers to the standard time value of the manifestation of Śruti, which is taken as being equal to the time taken in the piercing of thirty-two lotus petals by the needle point. (Of course, the author has made a passing reference to this view which is said by him to be held by some people and it should not necessarily be ascribed to him.) As his own view he puts forth the theory that the Māna of Śrutis is that time-measure which elapses in the Utkarṣa and Apakarṣa of Śrutis. This may be construed to mean that the time value of Śruti refers

to the period of transition from a higher to a lower note or *vice-versa*. He also says that this time-measure is imperceptible (Apratyakṣa), but that it becomes perceptible to the ears of those whose intellect is subtle. This seems to imply that the author wishes to indicate the time intervening between two tones, higher or lower. This is a plausible view but it is difficult to understand why Māna should be termed as the time-measure of Śruti instead of its pitch-value. It is just possible that here the author may be referring to Śruti as the perception of hearing of lower and higher tones rather than the well-known meaning of Śrutis as a subtle tone itself.

The Prayojana or the object of the demonstration of Śrutis is said by the author to be the division or the classification or distinction of two Grāmas *viz.* Ṣaḍja-Grāma and Madhyama-Grāma because Madhyama Grāma is distinguished from the Ṣaḍja Grāma because of three Śrutis in its Pañcama as against four Śrutis in Pañcama of Ṣaḍja Grāma. The division of two Grāmas is based on an apprehension of Vādī and Saṁvādī. The apprehension of Vādī and Saṁvādī cannot come directly from Śrutis; it depends on Svaras such as *Sa-Pa* or *Sa-Ma*. Śrutis are not 'Rañjaka' by themselves, but they are pleasing to the ear only when they are manifested in Svaras.

Next, the author takes up Sāraṇā and says that he describes this process for making the Śrutis express. Viṇā is said to be the standard medium of determining the number of Śrutis. Whatever notes are used in singing, all of them are installed in the Viṇā string and wherever there is an inaccuracy of the string or the bow (Koṇa) the bamboo flute is said to be the standard for obviating the inaccuracy.

The description of Sāraṇā given by our author is similar to that of S.R. The omission of Grāma in the context of Sāraṇā is notable. It is surprising how the author should have adopted a deviation from Bharata in that Grāma is totally omitted by him from the Sāraṇā-Vidhi, although Śruti has been said to be closely associated with Grāma (*vide* verse 90 above).

In spite of this very apt observation made by himself why should our author have followed Śārṅgadeva's method which isolates 'Grāma' from 'Śruti' ? This is a natural question for one who critically examines the text of the work. For want of space it is not possible to discuss the problems posed by the process of 'Sāraṇā' described by our author on the lines of S.R.¹

In the 'Prayojana' of Sāraṇā the apprehension of Kākalī etc. is also mentioned in addition to the determination of the number (Iyattā) of Śrutis and the relative value of Svaras. Having done with Sāraṇā and its Prayojana the author makes a very pertinent observation here to the effect that the interval of Śrutis is not capable of ordinary sense perception. He says that 'Upalambha' can be said to be of that object which has been previously apprehended. प्राक् प्रतीतस्य संबन्ध उपलम्भः. He says that Śrutis have not been distinctly apprehended by anyone. They are apprehensible only to the Yogins and not to others. The author seems to have pounded here the idea implicit in the following verses of Nārāyaṇa Siksā (6th Kaṇḍikā) :—

यथा दध्नि सर्पिः स्यात् काष्ठस्थो वा यथाऽग्नौ ।

प्रयत्नेनोपलभ्येत तद्वत् स्वरगता श्रुतिः ॥१६॥

यथाप्यु चरतां मार्गो मीनानां नोपलभ्यते ।

आकाशे वा बिहङ्गानां तथा स्वरगता श्रुतिः ॥१७॥

This seems to imply that when we hear a tone the particular pitch itself becomes the object of our perception and not the intermediary tones or Śrutis in relation to its preceding or succeeding tone. This tallies with experience. When we hear the Pañcama of Madhyamagrāma we cannot say that the three component Śrutis of Pañcama have been perceived by us simultaneously with the perception of the Pañcama. He further says that although Śrutis are not completely apprehensible their groups (Gumpha) are apprehended. He gives the example of 'Omkāra' which is composed of four 'Ardha Mātrikās' but is perceived as one whole. Similarly, the 'Śrutis'

¹ For the 'Sāraṇā' of S. R. and its comparison with the 'Sāraṇā' of Bharata, see Pt. Omkarnath Thakur ; Saṅgitañjali Pt. V pp. 77-81 and 90-94.

falling in the interval of 'Ṣaḍja' etc., are apprehended in their sum-total by the hearer on the basis of his 'Anādi Vāsanā'. The concept of 'Vāsanā' is important here. This implies that the hearer must have suitable Vāsanā or 'Saṁskāra' in order to be able to apprehend the accuracy of tones. This is the subjective element of hearing. As regards the objective element the author says that if the Śrutis are perfect (Pūrṇa), then alone they are pleasing to the hearer and singer and if they are imperfect and inaccurate they do not attain this object and lead on the contrary to 'Aparañjana'. He says that the mind of the hearer and the singer is the only evidence of this perfection or imperfection (Pūrṇāpūrṇatva) of 'Śrutis'. Hence the importance of Vāsanā.

While concluding the Śruti Prakaraṇa the author mentions the topics falling under Dāravī Viṇā and Śārira Viṇā. The inclusion of Dhātu and Vṛtti under the former and their exclusion from the latter is notable here.

(c) *Svara Prakaraṇa* : After giving the etymological derivation of 'Svara' from four Dhātus viz. 'Rāja, Rañja', 'Svar' and 'Ru' the author goes on to give a definition of Svara as follows :

शब्दरूपां चित्तवृत्तिं स्वास्थ्यावस्थ्याविमोचनात् ।

उपताप्य स्वसाधुर्यातिशयेनाक्षिपन्ति ये ॥१३०॥

This definition is unique in itself. It is difficult to come across a parallel definition in any treatise on Saṅgīta. It reminds one of the concept of 'Citta Druti' propounded by Madhusūdana Saraswatī in his Bhakti Rasāyana (1.3-8). The four Śaktis of Svara have been enumerated as 'Vāmā', 'Jyeṣṭhā', 'Ambikā' and 'Raudrī'. These are obviously Tantric names. The author explains how these four Śaktis are three-fold according to their relation with the three Sthānas viz, Hṛit, Kaṇṭha and Mūrdhā. The sounds produced by the vital air moving upwards from the Nābhi are known as Ṣaḍja etc.

The author refers to an opinion according to which any sound is said to be a 'Svara'. According to the holders of this opinion even the thundering of clouds is said to be 'Svara'.

The author does not comment on this, but makes just a passing reference to it. It can be said that this is a most general meaning of 'Svara' which is said here to stand for sound in general and not for musical tone in particular.

After this cursory reference the author enters into a scholastic but pithy discussion on the relation between 'Śruti' and 'Svara'. It will not be useful within available space here to dilate on this erudite discussion, much less to attempt its elucidatory interpretation.

The author puts forward his own view on this point by saying that Śruti is the harsh (Paruṣa) sound produced by the vital air starting from the Brahmagranthi and touching the respective centres of various tones and 'Svara' is the 'Snigdha' and 'Anunādātmaka' tone produced by the 'Śruti'. Here the author seems to explain श्रुत्यनन्तरभावी. It is true that a 'Śruti' becomes 'Svara' as soon as it is used in actual singing or playing. Consequently 'Śruti' and 'Svara' can be treated as being identical but the authors of our Saṅgīta Śāstra have tried to explain the distinction between 'Śruti' and 'Svara' even in the case where the Śrutis are actually used in music. This is, however, a distinction without a difference. Practically, one cannot differentiate between the first impression of a tone which is said to be harsh and the subsequent impressions of the same that are said to be soft and sweet. Theoretically, the distinction sounds all right, especially when considered in the context of the striking of the string of the musical instruments. The first sound is naturally harsh because of the force of the stroke but the 'Anuraṇana' is naturally softer and sweeter. The analogy of the string has been carried over by our author to the human voice where this distinction of the first tone and the succeeding tones is not perceptible (cf. commentaries on S.R. 1.3.24, 25).

The author rejects the objection that Śruti cannot be the cause of Svara as there is no possibility of a conception of a relation of Avayava and Avayavin between 'Śruti' and 'Svara'. The author also contends that there is no possi-

bility of a difference in the 'Anudhvani' because of there being difference in 'Dhvani'. He gives the analogy of there being no difference between a scorpion born in the natural process or born from cow-dung. This shows that there is no 'Kārya-Bheda' even though there may be 'Kāraṇa Bheda'. There is thus no difference between the 'Anudhavni' of the third or fourth Śruti of an interval. The difference between one tone and other is that of 'Tivratā'. The word 'Tivratā' is used here for denoting pitch whereas now a days it is used for loudness. The Mrdutva (low pitch of the 'Anuraṇana') or the 'Tivratā' of 'Anuraṇana' are responsible for the 'Uccatā' (high pitch) or 'Nicatā' (low pitch) of 'Svara'. In modern language one may say that the greater the number of vibrations per second i.e. the greater the frequency, the greater the pitch. 'Tivratā' can denote here the frequency of vibrations. The author seems to hint that 'Śruti' itself becomes 'Rañjaka' when it attains the position of Svara. The definition of 'Svara' as given in S.R. is repeated here. The author seems to accept the view that there is no basic difference between 'Śruti' and 'Svara' but that theoretically 'Śruti' is that sound which is not Rañjaka.

The basic problem is that Śruti has two meanings, (i) the sounds falling within the mutual interval of notes and (ii) the sounds which are manifested as Śrutis. These two meanings seem to be hinted at by Viśvāvasu in his classification of Śrutis as 'Svara Śruti' and 'Antara Śruti'. The whole discussion that we have seen above centres round this two-fold interpretation of Śrutis.

'Svara' is one, eternal, indestructible, all-pervasive and capable of reaching anywhere and everywhere. 'Svara' becomes of infinite variety where it has 'Saṁyoga' with 'Jāti', 'Bhāṣā' etc. The 'Saṁyoga' with 'Jāti' and 'Bhāṣā' stands for the variety of note-combinations.

The author speaks of two 'Adhiṣṭhānas' of Svara viz. Viṇā and Śarīra and two types of Svaras corresponding to those two viz. Vainā and Sārīra. The pitch of notes manifested in the

human body depends upon the force of the stroke of Prāṇa and similar is the case in the Varṇśa (bamboo flute). The reverse order of the manifestation of high pitch in the human body and the Viṇā is illustrated with the example of the reversal of right and left in the reflection in a mirror. The human body manifests higher pitch as we go upwards from Nābhi towards Mūrdhā and the Viṇā manifestes higher pitch as we go downwards from the 'Meru' to the 'bridge'. The author says that the 'Svaras' produced on the 'Viṇā' and in the human body can be said to be relative to each other as 'Vyaṅgya' and 'Vyañjaka'. He gives a very interesting remark here by saying that 'Viṇā' need not necessarily be taken to embody a reverse order but on the other hand it may be said that the Viṇā is kept in the reverse position just for the sake of convenience of playing (verses 184-85). The author also makes a passing reference here to the philosophical significance of 'Viṇā' and says that Viṇā denotes Sarasvatī, who is Vāgrupā. (cf. the following verses from an unpublished work entitled Vāksudhā by Brahmarṣi Daivarāta of Gokarṇa) :

श्रीमती सरस्वती परमात्मना प्रचेतते, श्रीमदिन्दुबिन्दुनादचेतना विराजते ।

श्रीयतां स्वसंविदात्मवीणया विकासते, श्रूयतां ननाद साऽऽत्मनादतः प्रकाशते ॥

श्रीसरस्वती स्वमौनयोगिनी प्रचेतना, पाणिना सचेतनेन चित्क्रियानुयोगिना ।

वीणया (s) सुवादनेन नन्दते स्वरात्मना, प्रीणयेत् स्वनादतोऽभिनन्दयेत् परात्मना ॥

Next, the author gives the etymological meanings of the names of seven 'Svaras'. After referring to the three Sthānas or—registers *viz.* Mandra, Madhya and Tāra, he goes on to describe 'Śuddha' and 'Aśuddha Svaras'. His treatment of this topic is strictly in accordance with that of S.R. The confusion caused by three varieties of Gāndhāra-Niṣāda of this scheme and only one variety of Rṣabha-Dhaivata (cf. the table given below) caused havoc among the later authors of the medieval times, but the original intention of Śārṅgadeva or somebody else if he was the first author of this scheme of 'Vikṛta Svaras', does not seem to be that these (Vikṛta Svaras) should be located on the frets of the Viṇā. When authors like Rāmāmātya, Puṇḍarika Viṭṭhala, Somanātha etc. attempted to do that, they met with utter failure. The real significance

of these Vikṛta notes seems to be the inclusion of all variations arrived at in the four-Śruti interval in the course of four Sāraṇās. This will be illustrated by the following table. The four-‘Śruti’ interval of ‘Ma-Pa’ seems to have been excluded because ‘Ma-Pa’ in ‘Ṣaḍjagrāma’ is nothing but the ‘Ni-Sa’ of ‘Madhyama-grāma’ and ‘Ma-Pa’ of ‘Madhyamagrāma’ is in turn nothing but the ‘Sa-Ri’ of Ṣaḍjagrāma.

It is impossible to do justice to this complicated topic in the extremely limited space at our disposal. It may, however, be noted that this scheme of ‘Śuddha-Vikṛta Svaras’ which includes three varieties each of ‘Ga-Ni’ and omits the lower variety of ‘Rṣabha-Dhaivata’ was responsible for a serious misapprehension among subsequent authors. They tried to accommodate the three varieties each of ‘Ga-Ni’ at the cost of the lower ‘Ri-Dha’ which were mistaken for ‘Śuddha Ri-Dha’ and actual ‘Śuddha Ri-Dha’ for ‘Śuddha Ga-Ni’. This continued until Ahobala cut the ice by recognising the ‘Komala’ varieties of ‘Ri-Dha’.

Our author’s interpretation of Ṣaḍja-Ṣādhāraṇa and Madhyama-Ṣādhāraṇa completely agrees with that of Śārṅga-deva. It is really very difficult to say whether this interpretation is in accordance with Bharata’s opinion.¹

Serial No. of Śrutis	Śuddha Svaras	Vikṛta Svaras	Steps of four Sāraṇās
0	Niṣāda	...	IV step
1		Kaiśika Ni	III Step
2		Kākalī Ni.	II Step
3		Cyuta Sa.	I Step
4	Ṣaḍja	Acyuta Sa.	
5			
6			
7	Rṣabha	Catuṣśruti R.	
8			
9	Gāndhāra		IV Step

¹ cf. Pt. Omkarnath Thakur’s Saṅgitañjali Pt. V. P. 113 ka.

Serial No. of Śrutis	Śuddha Svaras	Vikṛta Svaras	Steps of four Śāraṇās
10		Sādhāraṇa Ga	III Step
11		Antara Ga.	II Step
12		Cyuta Ma.	I Step
13	Madhyama	Acyuta Ma.	
14			
15			
16		Triśruti Pa.	
17	Pañcama	Catuḥśruti Pa.	
18			
19			
20	Dhaivata	Catuḥśruti Dha.	
21			
22	Niṣāda		

The traditional relation of the seven notes with those of birds and animals is described next. Thereafter the author takes up the fourfold division of Svara as Vādin, Saṁvādin, Anuvādin and Vivādin. The Saṁvādin interval is enumerated as 8 and 12 'Śrutis' just like S. R. instead of 9 and 13 spoken of by Bharata. There is no contradiction in these two because when 9 Śruti or 13 'Śruti' interval is spoken of, the last 'Śruti' on which the 'Svara' rests, is also counted but when 8 and 12 Śruti interval is spoken of, the last Śruti is not counted.

Then follows a long discussion on Saṁvāda and Vivāda which is concluded by the re-affirmation that only 8 and 12 Śruti interval is Saṁvādin.

Next, the Devatā, Kula, Dvīpa, Varṇa (colour and caste) Ṛṣi, Chanda, Rasa of Svaras is given in the traditional manner. This account agrees with that of S. R. Bharata speaks only of the Rasas of 'Svaras'. There seems to be some other tradition which has handed down all the other details. There seems to be a mixture of the Āgama and Nigama traditions in all these accounts of Devatās, Ṛṣis etc. It appears that Bharata's main concern was the systematisation of music used

in drama and not of keeping intact all the details of music handed down by tradition. Some of his important omissions are:—
 (i) Names of Śrutis, (ii) The Yajña names of Tānas and their significance¹, (iii) The Devatās etc., of grāmas, murchanās etc., (iv) The detailed account of Svaras as given above and (v) Reference to Gāndhāra Grāma (omitted totally without even a mention of the name).

(d) *Grāma Prakaraṇa* : The author mentions a pertinent point at the outset by saying that the discussion of Grāma (group or collection) is essential because stray or unconnected Svaras cannot produce direct or indirect effect.

नहि स्वराणां व्यस्तानां दृष्टादृष्टफलं प्रति ।

उपयोगस्ततस्तेषां समूहं विवृणे वरम् ॥

He then proceeds to take up the discussion whether Pañcama or Dhaivata is the decisive factor in distinguishing Madhyama-grāma from Śaḍjagrāma. He concludes that Dhaivata, not Pañcama, is entitled to be treated as the differentiating factor. The reason given for this assertion does not appear to be very sound. It is said that in 'Madhyama-sādhāraṇa', Pañcama will again become Catuḥśruti in Madhyamagrāma (by taking the last Śruti of the original 'Madhyama') and that hence Dhaivata alone can become the distinguishing factor. This statement is not convincing. Although the interval of Pañcama may change in Madhyama Sādhāraṇa there is no change as such in its position. Further, he says that 'Pañcama' and 'Dhaivata'

¹ Bharata does refer to यज्ञफल being attained through नाट्य ।

एतच्छास्त्रं प्रयुक्तं तु नराणां बुद्धिर्वर्द्धनम् ।
 त्रैलोक्यक्रियोपेतं सर्वशास्त्रनिर्दर्शनम् ॥
 माङ्गल्यं ललितञ्चैव ब्रह्मणो वदनोद्भवम् ।
 सुपुण्यञ्च पवित्रञ्च शुभं पापविनाशनम् ॥
 य इदं शृणुयात् प्रोक्तं नाट्यमेतत् स्वयंभुवा ।
 प्रयोगं यच्च कुर्वीत प्रेक्षते चावधानवान् ॥
 या गतिर्वेदविदुषां या गतिर्वैद्ययाजिनः ।
 या गतिर्दानशीलानां तां गतिं प्राप्नुयान्नरः ॥

should never be omitted in Madhyamagrāma. Even this does not hold good in actual practice because we find that in Madhyamagrāma Dhaivata is left out along with Ṛṣabha in Tānas. The author himself hints at this true position and says that a violation of this injunction is admissible in the interest of 'Rakti' which is more powerful even than the Śāstra. Madhyama should never be left out in Ṣaḍjagrāma according to him; this adds a specific reference of the injunction to Ṣaḍjagrāma which is wanting in Bharata's verse running as follows :—

मध्यमस्य विनाशस्तु कर्तव्यो न कदाचन ।

सर्वस्वराणां प्रवरो ह्यविनाशी तु मध्यमः ॥ (N.S. 28. 69.)

That this injunction refers to Ṣaḍjagrāma alone is made explicit by our author.

The author refers to the predominance of Ṣaḍjagrāma and Madhyamagrāma because of the importance of Ṣaḍja among all other Svaras and because of the unavailability of Madhyama respectively. He says that Gāndhāra-grāma has its own importance because of its being born of the Devakula in the 'Dyuloka'.

It may be marked here that 'Gāndhāragrāma' seems to refer to that which is secret and hence which is not 'manifest' as will be borne out by the following Vedic quotations regarding Gandharva :

प्र तद्वोचे अमृतं नु विद्वान् गन्धर्वो नाम निहितं गुहासु ।

त्रीणि पदा निहिता गुहासु यस्तद्वेद स पितृष्विता सत ॥ (K.Y.)

पतंगो वाचं मनसा बिभर्ति तां गन्धर्वोऽवदत् गर्भेऽन्तः ।

तां द्योतमानां स्वयं मनीषां ऋतस्य पदे कवयो निपान्ति ॥

(R. V. x. 80, 6.)

'Gāndhāragrāma' of traditional Indian Saṅgita Śāstra seems to represent this Vedic concept of Gāndharva which stands for the 'secret'. Nānyadeva has given an explanation for the unmanifest nature of Gāndhāragrāma by saying that it is not practicable for the human beings as it is either 'Atitāra' or 'Atimandra' अतितारातिमन्द्रत्वात् तन्न गायन्ति मानवाः । This seems to hint at the super-sonic structure of sound. We know from Physics that there are lower and upper limits of frequency of sounds that are audible

to the human ear. This region of Atitāra and Atimandra seems to be covered by Gāndhāragrāma. The 'Bindu' or point can be said to be the biggest and the smallest. Similarly 'Ga' Grāma may be beyond the upper limit or below the lower limit. This is however another explanation. Our author says that his predecessors have said that 'Gāndhāragrāma' is not to be found anywhere else except in the heaven and that he himself has described only two 'Grāmas' because of this tradition. He gives another point of information when he says that Gāndhāragrāma is in usage in Kashmir. The implication of this statement is not known. We know about a special system of Vedic notation followed in Kashmir. It is not however known what the author means by saying that the Gāndhāragrāma is in usage in Kashmir. He also says that in spite of this usage the said Grāma is not capable of being elucidated according to Lakṣya and Lakṣaṇa. All the same, he gives the following explanation of Gāndhāragrāma on the basis of previous texts.

Gāndhāra takes one Śruti each of Ṛṣabha and Madhyama that is to say Ṛṣabha should be lowered by one Śruti for allowing that Śruti to Gāndhāra and Gāndhāra should be augmented by one-Śruti for taking up a Śruti of Madhyama. This means that Ṛṣabha will be at an interval of two Śrutis from Śādja and Gāndhāra at an interval of four Śrutis from Ṛṣabha and six Śrutis from Śādja and the interval of Gāndhāra and Madhyama will be cut from four to three. Dhaivata takes one Śruti of Pañcama ; this is not understandable because according to this Pañcama should be lowered by one Śruti and that position is not tenable as is clear from the table on page 99 of our printed text. Niṣāda takes one Śruti each of 'Dha' and 'Sa' i.e. 'Dha' is lowered by one Śruti and Ni is raised by one. The author quotes the authority of Candrasekhara in this context. The table on page 99 illustrating Gāndhāragrāma is in full agreement with all that has been said above about the position of Gāndhāra and Niṣāda in Gāndhāragrāma but the position of 'Pa' differs in two manuscripts—'A' reads it as being in the fifth column from above making its position lower by one Śruti from the original, but

this lowering is not admissible as it is not in accordance with the principle of 'Sanjñābheda' (i.e. it implies a change in the position of the 'Svara' rather than in its name). The lowering or raising of 'Svara' is obtained by 'Sanjñābheda' just as 'Madhyamagrāma' is derived from 'Śaḍjagrāma'.

The illustrative table of Madhyamagrāma is quite sound and sets at rest all the doubts and inaccuracies regarding the relation of Śaḍjagrāma and Madhyamagrāma. This is a great contribution of our author to the Sastraic theory. No other old text furnishes a similar elucidation of Śaḍjagrāma and Madhyamagrāma in terms of each other. Even as regards Gāndhāragrāma the most plausible explanation is put forward by him by giving a place in it to Ṣaṭ-śruti (6/5) interval of 'Sa-ga'. Thus the three Grāmas become representative of three intervals of consonance viz. $3/2$, $4/3$ and $6/5$. As for the interval of major third, $5/4$ it can be said that it exists both in Śaḍja-grāma and Madhyamagrāma by way of Antara Gāndhāra and Kākālī Niṣāda. The sequence of Mūrchanās in the two Grāmās is stated by our author as being the same as that of the notes in the Grāma itself. He also refers to the cycle of Svaras and concludes by giving the Devatās, R̥tus and time of the two Grāmas.

(e) *Mūrchanā Prakaraṇa* : The author starts with the enumeration of seven Mūrchanās each in Śaḍja Grāma and Madhyama Grāma and their nomenclature. He says that the Mūrchanās should be begun neither in the 'Mandra Saptaka' nor in the 'Tāra Saptaka' but in the 'Madhya Saptaka'. (cf. Bharata, N. S. 28, p. 321 and Maṭaṅga Br. p. 29 for a similar injunction). After this the author gives illustrations of the fourteen Mūrchanās in their 'Śuddhā', 'Sakākālī', 'Sāntrā' and 'Sakākalyantarā' varieties and then the 'Prastāra' of each of these fourteen 'Mūrchanās' i.e., seven varieties of each Mūrchanā according to the above four categories (pp. 100-122 of printed text). After these profuse illustrations the author goes on to give a verbal explanation of the starting points of Mūrchanās as illustrated above.

A very important discussion is raised here regarding the practical application of Mūrchanās. The author seems to refer here to Śārṅgadeva's:—

षड्जस्थानस्थितैर्न्याद्यै रजन्याद्याः परे विदुः (:) । (S.R. 1.4.14)

It is notable that even Śārṅgadeva refers to this view as being held by others. Our author explains these 'others' as those who are 'Deśīvid'. He explains their view more clearly and says that 'Niṣāda' etc. have to be taken as 'Ṣaḍja' etc., and accordingly 'Ṣaḍja' etc., will become 'Rṣabha' etc. He raises an objection that if Niṣāda is located on the string of Ṣaḍja it becomes identical with Ṣaḍja and there is no new Svāra obtained by this process. He answers this objection by saying that it is not a fact that there is no 'Svarāntara' in this case. He says that the preceding note gets its nomenclature according to the succeeding note. This sounds rather curious because note interval is always counted in the order of descent and not in that of ascent. Perhaps this view has been posed as a 'Pūrva-pakṣa' and not as one subscribed to by our author, although there is no corresponding 'Uttara-pakṣa' available in the text. Then he gives the four-fold classification of 'Mūrchanā' as 'Śuddhā', 'Sakākālī', 'Sāntarā' and 'Sakākalyāntarā'. It is notable that he does not mention here the classification given by Bharata as 'Pūrṇā', 'Ṣaḍavā', 'Auḍuvā' and 'Sādhāraṇakṛtā'. Really speaking, the three varieties Sakākālī etc. relate only to Sādhāraṇakṛtā. Out of the varieties Pūrṇā, Ṣaḍavā and Auḍuvā, the last two have been taken as Śuddha Tānas. Bharata refers to these as 'Mūrchanātānas'.

Next follows the discussion of the twelve-'Svāra-Mūrchanā' spoken of by Maṭaṅga (cf. Br. page 32-33). It is notable that our author refers to Kohala and Nandikeśvara as followers of Maṭaṅga in this respect. Maṭaṅga is definitely known to be a later author as compared to Kohala and Nandikeśvara. Maṭaṅga has himself quoted the authority of Kohala and Nandikeśvara in this context. The text of these two verses (353, 354) needs to be reconstructed as follows so as to give the meaning that Maṭaṅga has propounded twelve-'Svāra-Mūrchanā' on the authority of Kohala and Nandikeśvara.

अत्रैव कोहलाचार्य नन्दिकेश्वरमेव च ।

मतङ्गोऽनुसृत्य यदुवाच तदिह वक्ष्यते ॥

Our author refutes the view that twelve-‘Svara-Mūrchanā’ is essential for the formation of ‘Jāti’ and ‘Bhāṣā’ and for the demonstration of three ‘Sthānas’. He gives the following arguments in refuting this view :—

- (1) Mūrchanā is defined as the ascending and descending order of notes in the serial order. This definition stands nullified if twelve-‘Svara-Mūrchanā’ is accepted.
- (2) It is not proper to hold that twelve-‘Svara Mūrchanā’ is useful for the formation of ‘Jāti’ and ‘Bhāṣā’, because this view is not applicable to Nandayantī which is formed of fifteen notes and not of twelve. Moreover, it is difficult to adjust the twelve-‘Svara-Mūrchanā’ in case of ‘Śāḍavā’ and ‘Auḍuvā’ ‘Jātis’. If the ‘Lopya Svaras’ are not counted, we shall have to go upto two and a half or three ‘Saptakas’ in order to make up twelve ‘Svaras’. If the ‘Lopya Svaras’ are also counted then it will be impossible to form ‘Śāḍava’ and ‘Auḍuva’ Jātis or Rāgas.
- (3) There is the danger of ‘Rakti-Bhaṅga’ (violation of Rakti) because of the inclusion of Viśamvādin (non-consonant) intervals. It is, therefore, not possible to derive Rāga out of the twelve-‘Svara-Mūrchanās’; they can be used only in the structure of ‘Kūṭa Tānas’. Hence, ‘Sapta-Svara-Mūrchanā’ alone is acceptable as being productive of ‘Rāga’.

Even in the case of ‘Mūrchanās’ where ‘Kākalī’ and ‘Antara’ are added up, there is no justification for calling the ‘Mūrchanās’ concerned ‘Nava-Svarā’, because ‘Kākalī’ and ‘Antara’ are not independent ‘Svaras’ as they cannot become ‘Arśa’ in any case. Here the author refers to the classification of ‘Mūrchanās’ given by Bharata. Śārṅgadeva has totally omitted this classification, but our author has upheld it in the context of the number of ‘Svaras’ used in ‘Mūrchanās’. He differentiates

‘Śāḍava’ and ‘Auḍuva Mūrchanā’ from ‘Tāna’ by saying that ‘Mūrchanā’ is composed of both ‘Āroha’ and ‘Avaroha’ whereas ‘Tāna’ is composed of either of them separately.

After this the author enters into a very important discussion as to how the ‘Mūrchanā’ of one ‘Grāma’ becomes the original scale of the other ‘Grāma’. This is the greatest original contribution of our author to the theory dealt with in his ‘Svarādhyaṃya’. This elucidation is not available in any of the extant texts including S. R. This is a direct explanation of Bharata’s following passage :—

द्विविधैकमूर्च्छनासिद्धिः, द्विश्रुतिप्रकर्षाद्वैवतीकृते गान्धारे मूर्च्छनाग्रामयोरन्यतरत्वं षड्जग्रामे । तद्वशात्तन्मध्यमादयो निषादादिमत्त्वं (निषादादिमत्त्वं) प्रतिपद्यन्ते । मध्यमग्रामेऽपि धैवतमादवात् (धैवतामादवात्) निषादोत्कर्षात् (च) द्वैविध्यं भवति । तुल्यश्रुत्यन्तरत्वाच्च संज्ञान्यत्वम् । चतुःश्रुतिकमन्तरं पञ्चमधैवतयोः । तद्वद्गान्धारोत्कर्षाच्चतुःश्रुतिकमेव भवति । शेषाश्चापि मध्यमपञ्चमधैवतनिषादषड्जर्षभा मध्यमादिमत्त्वं (षड्जादिमत्त्वं) प्राप्नुवन्ति । (N.S. 28, p. 320)

Then follows a discussion as to whether or not the use of ‘Antara’ and ‘Kākalī’ should be restricted to one Grāma. Our author does not accept this restriction and holds that these two ‘Svaras’ are used in the two ‘Grāmas’ without any restriction whatsoever. Although there may appear to be identity of ‘Svaras in ‘Uttaramandrā’ with ‘Antara Gāndhāra’ and ‘Sauvirī’, they are not identical because the starting points of both the Mūrchanās are different. This point is elaborately explained.

While explaining ‘Sādhāraṇakṛtā Mūrchanās’ the author makes a very pertinent observation that only Antara and Kākalī are to be used in this variety of Mūrchanās and not the ‘Kaiśika Svaras’ obtained by ‘Śaḍjasādhāraṇa’ and ‘Madhyama-sādhāraṇa’. He says that the raising or lowering of Śrutis leads to a difference in the Svaras (Svarānyatva). He raises a very important point here by affirming that ‘Svarānyatva’ leads to diversity in the Mūrchanās, but the real cause of variety is ‘Bhāvānyatva’. In the formation of ‘Rāgas’ ‘Svarabheda’ is always not necessary, but the difference in ‘Bhāva’ or ‘Vāsanā’ goes to

1 of Saṅgītāñjali Vol. V pp. 56-58 ; and my paper entitled ‘Ancient Grāma system and its distortion in the medieval times’-J. M.A. Madras Vol. 32

make one Rāga different from another. He says that 'Bhāva' alone gives a specific nature to an object. He beautifully illustrates this as follows :—

यथैकस्यां स्त्रियि स्त्रीत्वाविशेषेऽपि विलोक्यते
भावान्यत्वे सुताभार्योदासीनादिविविक्तधीः ॥
तथा स्याद्वासनान्यत्वे रागान्यत्वादिधोरिति ॥
भाव एव हि सर्वत्र पुंसां वस्तुविशेषकृत् ॥

(Verses 401-403, p. 128)

While concluding this 'Prakarana' the author gives the numerical account of the varieties of 14 Mūrchanās as 14 (7 each of the two Grāmas) \times 4 (Śuddha, Sakākali etc) $= 56 \times 7$ (Prastāras of each) $= 392$. The concluding portion deals with the Devatās of the fourteen Mūrchanās and a different nomenclature of the Mūrchanās of Madhyamagrāma according to Nārada (cf. Nārādīya Śikṣā 2-10).

(f) *Tāna Prakarana* : After giving the etymological explanation of Tāna the author refers to the classification of Tāna as Śuddha and Kūṭa and defines Śuddha Tāna as Auḍuva and Śāḍava Mūrchanās derived from the 'Lopa' (exclusion) of one or two notes respectively. Citing the famous maxim एकदेशविकृतमनन्याकारम् he contends that this is not applicable here as the exclusion of one or two notes leads to variety in Tāna and Rāga.

The objection that 'Śuddhā', 'Sāntarā', 'Sakākali' and 'Sakākalyantarā' Mūrchanās can all become 'Tānas' when they are 'Śāḍava' or 'Auḍuva', and thus their number can go upto nearly 300, [exactly 294 as 14×3 (not 4, Pūrṇa being left out) $= 42 \times 7 = 294$] is answered by the author on the authority of Bharata who has recognized only 84 varieties of Śuddha Tānas. The 'Lopa' of 'Vikṛta Svaras' (Antara and Kākali) is not enjoined in Tānas. These 'Tānas' are twofold as 'Śāḍava' and 'Auḍuva' and again twofold as 'Śuddha' and 'Kūṭa'. When the sequence or order is unaltered, the 'Tāna' is 'Śuddha' and when it is altered ('Vyutkrama') it is 'Kūṭa'.

Then follows a detailed account of the Naṣtoddīṣṭa Viddhi of Śuddha Tānas. Then the 84 Śuddha Tānas (called Mūrchanā-

Tānas by Bharata) are illustrated with diagrams showing the 'Svaras' included and excluded in them and their nomenclature according to Yajña names. This nomenclature is not found in Bharata but there seems to have been an ancient tradition to sustain such a nomenclature. A quotation in Kallinātha's commentary on S. R. 1-4-90-91 seems to be a specimen inspired by such a tradition. The original source of this quotation could not be traced, but if it is ever traced it may possibly throw more light on this tradition. Kallinātha refers to the passage quoted by him as being found in a Smṛti.

These illustrations are followed by an 'Uddeśa Sangraha' of these Tānas and the subsection concludes with a thorough discussion, in traditional terms of 'Pūrvamīmāṃsā' of the potentiality of these Tānas in producing the same fruit as is produced by the Yajñas whose names have been ascribed to the former. Then follows a detailed account of the Naṣṭoddiṣṭa Vidhi of Kūṭa Tānas according to the Khaṇḍamerū as also according to the simple arithmetical process of multiplication and division¹.

B. Sādhāraṇa Parīkṣaṇa :

The treatment of 'Svara-sādhāraṇa' and 'Jāti-sādhāraṇa' given by our author is much more elaborate and erudite and includes a more thorough discussion as compared to Sādhāraṇa Prakaraṇa of S.R. although the general run or purport is not in anyway different from that of S.R. 'Ṣaḍja-Sādhāraṇa' and 'Madhyama Sādhāraṇa' are explained as two varieties of Kaiśika, the former representing the state of the lowering of Ṣaḍja by one Śruti and the raising of Niṣāda by one and similarly the latter representing the state of the lowering of Madhyama by one Śruti and the raising of Gāndhāra by one. Thus the interval of Ni-Sa and Ga-Ma is reduced to two Śrutis. In Kākalī and Antara Gāndhāra also the interval is reduced to two Śrutis, but that is done by the augmentation of Gāndhāra and Niṣāda by two Śrutis.

¹ cf. Saṅgītāñjali Pt. V. pp. 115 (K)-120 (J) for a detailed and illustrated treatment of both the processes referred to above.

So far as Antara and Kākalī are concerned this explanation stands good, but the explanation of Kaiśika Sādhāraṇa does not stand the test of consonance and practicability because the lowering of Śaḍja is not possible as Śaḍja regulates the successive intervals in the scale and the lowering of Śaḍja itself will lead to the lowering of the whole scale, thus leading to a reversion to the original position of intervals. If this lowered Śaḍja is taken to be a variety of Niṣāda then of course the said interval may be admissible in exceptional cases where the augmented Niṣāda is used. Similarly the lowered Madhyama (81/64) is not a consonant interval and this can be used only in a glide (Mīṇḍa) but not as a regular interval.

The explanation of 'Kaiśika Svāra Sādhāraṇa' given by Pt. Omkarnath Thakur (Saṅgītāñjali Pt. V. p. 113 K) places this Svāra Sādhāraṇa in the 'Trīśruti' interval of 'Sa-Ri' in 'Śaḍjagrāma' and 'Ma-Pa' in Madhyamagrāma. This explanation is most plausible because (i) it accords with the theory of consonance and (ii) it covers the subtle interval within the three-Śruti interval which is totally excluded in the interpretation given by S.R. and our author. This explanation seems to fall in line with the purport of the following statement of Bharata, but the view of Śārṅgadeva and our author is different as we have seen above.

स्वरसाधारणं द्विविधं द्वैग्रामिक्यं कस्मात् ?
षड्जग्रामे षड्जसाधारणं मध्यमग्रामे मध्यमसाधारणम्
साधारणोऽत्र स्वरविशेष इति स्वरसाधारणम् ।

(N. S. 28, p. 321.)

In support of S.R. and S. Rāj. the only thing that can be said is that they perhaps wanted to cover all the Śrutis in the interval 9/8 and thus the two Svāra Sādhāraṇas were introduced by them in the Ni-Sa and Ga-Ma interval. Ma-Pa, interval is also four Śruti in Śaḍjagrāma but it has been left out as it is represented by Ni-Sa in Madhyamagrāma. As 10/9 (Trīśruti) is a smaller interval it might have been held as covered within 9/8 itself. Thus both these views can be roughly reconciled. Pt. Omkarnath's explanation relates to the

practical aspect of the subject and the view of S.R. and our author refers to the theoretical aspect.

C. *Varṇālaṅkāra Parīkṣaṇa* :

There is nothing special about our author's treatment of 'Varṇa' and 'Alaṅkāra' except that he has discussed the 'Prayojana' or object of 'Alaṅkāra' and has clarified the implication of 'Sthāyī Varṇa'. He has also added the names and Lakṣaṇas of seven Alaṅkāras which were in vogue in his time but were not included in the fifty-six traditional Alaṅkāras (verse 114—130). Bharata has spoken of only thirty-three Alaṅkāras, Maṭaṅga has made no addition and Śārṅgadeva has given seven Alaṅkāras in the 'Sthāyī Varṇa', twelve in the 'Āroḥī-Varṇa', twelve in the 'Avarohī Varṇa' and twentyfive in the 'Saṁcārī-Varṇa'. He has also given the seven extra Alaṅkāras spoken of by our author. Thus the total number of S. R. comes to 63 with which our author is in full agreement. He says that if all the prevalent Alaṅkāras are counted the number will go upto eighty-eight (vide verse 131).

The 'Prayojanas' or objects of Alaṅkāra are given by the author as follows—

- (1) 'Svara-Jñāna'. Even today Alaṅkāras find an important place in the scheme of musical education and their practice is an unavoidable item not only for beginners but also for accomplished musicians. Our author hints at this value of the Alaṅkāra in imparting 'Svara-Jñāna' to students. The practice of Svara comprises mainly of Alaṅkāras.

यथा गानुरलङ्कारैः स्वस्वस्थानगतैः स्वरैः ।

सुशिक्षितैर्ब्रह्मदित्येव स्वरज्ञानं प्रजायते ॥ १३४, १३५ ॥

- (2) 'Rakti-lābha'. There is no doubt that Alaṅkāra is very powerful means of infusing 'Rakti' in music, specially in melodic music where the notes have to be taken in succession and not simultaneously. 'Alaṅkāra' lends the element of diversity to melodic music because it makes possible the use of curves and turns, ascension and resolutions in the melodic pattern where notes are supposed to move in a straight line.

The author raises the objection that where one and the same note is used in 'Sthāyivārṇa', the sound becomes monotonous and does not give delight to the 'Rasikas'. He answers this objection by saying that there can be 'Ārohi' and 'Avarohi' movement even in the 'Sthāyī Vārṇa' i.e. it is possible to lengthen or repeat a particular note for sometime and then to move on to its next one and similar movement in the descending order is also possible. He says that when an Alāṅkāra is said to belong to 'Sthāyī Vārṇa', it should not be held that the other 'Vārṇas' are totally excluded ; but that this statement should be taken to have been made according to the 'Lakṣaṇā-vṛtti' i.e. it should not be taken in its literal meaning, it should indicate only the predominance of 'Sthāyī Vārṇa'.

- (3) The 'Vaicitrya' (variety) of 'Vārṇāṅgas' in 'Tālāṅga Padas'. It is notable that the author brings in here the names of certain varieties of 'Śuddha Gīta' like Ullopyaka and their 'Āṅgas' like 'Sthita', 'Pravṛtta' etc. This indicates that there is the predominance of Sthāyī Vārṇa in Śuddha Gītas i.e. there is not much scope for the rise and fall of notes in those Gītas. This is quite understandable as our author has stated clearly that the Śuddha Gītas are Tāla-pradhāna (vide p. 471, verse 7) i.e. the element of variety rests there in 'Tāla', more than in 'Svara'. While concluding this discussion on 'Sthāyī-varṇa', the author says that mere accuracy of notes gives rise to an experience of a certain degree of variety (Vaicitrya) by the hearers, even if the variety of ascent and descent is absent.

D. *Jāti Parīkṣaṇa* :

The term 'Jāti' is explained in various ways as follows :

- (i) The opening verse seems to be an explanatory reproduction of Bharata's well-known verse :

“यत्किञ्चिद्गीयते लोके तत्सर्वं जातिषु स्थितम्” Our author says that Jāti is so called because everything that is sung by people, as for example, Śruti and the like—all that is born of Jātis.

यतः श्रुत्यादिकं सर्वं यत्किञ्चिद्गीयते जनैः ।

तत्सर्वं जायते याभ्यो जातयस्तेन कीर्तिताः ॥

(S. Rāj. p. 183.V.1.)

This is one interpretation of Jāti. The origin of Śrutis in Jātis can be explained in this way. Jāti is the prototype of the specific formation of melodic patterns since the practical implication of ‘Śrutis’, ‘Svaras’ etc., is capable of apprehension only when those intervals find a place in a definite pattern. In music an interval has no practical value or significance in itself without its being related to other intervals and without its becoming a part of an organic whole. Jāti being an important and primary representative of this organic whole, it can reasonably be said that all Śrutis, Svaras etc., derive their significance from Jāti. The statement of Mataṅga on this point runs as :

श्रुतिग्रहस्वरादिसमूहाज्जायन्ते इति जातयः (Br. p. 55).

This is just another way of explaining the significance of Jāti because it is said herein that Jāti is born of Śruti, Svāra, and Grāha etc. This is a plain fact which needs no explanation or argument because it is beyond doubt that Jāti is composed of Śruti, Svāra, Grāha, Aṁśa etc.

- (ii) Jātis are born of Svāra, Grāma etc. This is in conformity with Mataṅga’s statement quoted above.
- (iii) Jāti is born of Grāha etc. This refers to Jāti-Lakṣaṇas. Our author has aptly detached ‘Grāha’ from Mataṅga’s above statement and used it independently because Grāha is a ‘Jāti-lakṣaṇa’ and not an interval.
- (iv) Jāti is that from where ‘Rasa-pratiti’ is born. A scale or set of tones can delineate a particular ‘Rasa’ or

‘Bhāva’ only when it is patternised on the principle of the balance of unity and diversity. ‘Jāti’, being the first stage of the development of melodic patterns, it can truly be termed as the progenitor’ of ‘Rasa-pratīti’.

- (v) Jāti is a genus like Brāhmaṇatva etc. This is a reproduction of Maṭaṅga’s—

जायत इति जातयः । यथा नराणां ब्राह्मणत्वादयो जातयः (Br. p. 56).

The element of unity in Jāti is beautifully explained by our author as ‘Mahā-Sāmānya’. He says that the ‘Jāti-lakṣaṇas’ lead to ‘Anugata Jñāna’ (perception in a chain of associations).

The author enumerates thirteen Jāti Lakṣaṇas, adding Saṁnyāsa, Vinyāsa and antaramārga to Bharata’s ten Jāti Lakṣaṇas just as Śārṅgadeva has done. He says that there is ‘Janya-Janaka Bhāva’ in Śuddha and Vikṛta (Saṁsargajā) Jātis, Śuddha being the Janaka and ‘Vikṛta’ ‘Janya’. He illustrates this with the example of ‘Guḍa’ and ‘Kūsmāṇḍa’ which are separate in themselves but which go to form a mixed dish. Vikṛtā (Saṁsargajā) Jātis are, therefore, said to have ‘Miśra Rasas’. This is a very pertinent observation. When the melodic pattern embodies a mixture of several distinct patterns, as is the case with ‘Vikṛta Jātis’, there is bound to be a mixed state of aesthetic experience associated with these Jātis.

The author repeats here the definitions of Śuddha and Vikṛta Jātis (which were defined in Sañjñā Parīkṣaṇa 12—19) and dilates upon the Mandra Nyāsa of Śuddha Jātis and explains Mandra Tāra and Madhya. (verses 17—21). Then he explains how the ‘Vikṛta’ varieties of each ‘Śuddha’ Jāti are not totally different from the respective ‘Śuddha’ Jāti because the unchangeable ‘Nyāsa’ supplies the element of unity. This is a very important point. The unchangeability of ‘Nyāsa’ gives special importance to this Jāti Lakṣaṇa. It is notable that there is only one ‘Nyāsa’ each in Śuddha Jātis, whereas the number of Grahas, Arṁśas and Apanyāsas in each is much greater.

Thus Nyāsa alone is the basis of the determination of the 'Svara-rūpa' of Jātis i.e. Nyāsa represents the note which is the starting place of the Mūrchanā in the particular Grāma and this Mūrchanā provides the scale of the Jāti. Our author also mentions the respective Mūrchanās of each Jāti just as Mataṅga and Śārṅgadeva have done ; these Mūrchanās have no correspondence with the respective 'Nyāsa Svaras'. It is, therefore, very difficult to explain the significance of Mūrchanā in the context of 'Jāti-Lakṣaṇa'. It is to be remembered that Bharata has not mentioned 'Mūrchanā' under 'Jāti-lakṣaṇas'. It appears that Mūrchanā has a different meaning in this context and should not be understood as क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् because this meaning does not hold good while determining the 'Svara-rūpa' of Jātis, as the Mūrchanās mentioned in Jāti Lakṣaṇa have no correlation with Nyāsa which has supreme importance in Jāti Lakṣaṇas. This problem has not been solved as yet but it appears that the only way of solving it is to interpret Mūrchanā as a starting point of 'Sañcāra' or 'Vistāra' within a Jāti and not as the regulator of the scale of intervals used in the Jāti. Thus Mūrchanā can be said to be a factor in the regulation of 'Krama-Sañcāra' and not in the regulation of note-intervals. There is no other way of establishing the relative significance of 'Nyāsa' and 'Mūrchanā' in Jātis.

The Vikṛta varieties of Śuddha Jātis are counted as 153 just as is done in S.R. Bharata does not indicate this number. Śārṅgadeva's statement, that 'Saṃsargajā Jātis' are formed only with a Saṃsarga of Śuddha Jātis, has been reproduced by our author.

The Lakṣaṇas of individual Jātis follow the pattern of Mataṅga just as has been done by Śārṅgadeva. Similarly the illustrative Prastāras of Jātis are also reproduced from Śārṅgadeva. The extant text of Bṛhaddēśi contains only the tonal structure of these Prastāras and not their verbal structure. Nānyadeva and S. R. have added the verbal structure to these Prastāras and our author follows the same tradition. There seems to be a very old tradition in this respect which though

not mentioned by Bharata, is referred to by Abhinavagupta. This tradition attaches the same sanctity and unchangeability to these Jātis as has been done in the case of Sāma. The thought content of the illustrative Gītas is mostly religious but there are one or two notable deviations into apparently secular themes.

Kapālagāna : A Puranic description is given of the origin of 'Kapāla-gāna' (verses 417—424). 'Kapāla-Gāna' has been said to be equal to 'Sāma-gāna'. It has not been possible to find in any extant text parallel versions of the Kapāla-gāna given by our author.

The 'Kapāla-gānas' given here are attributed to Brahmā, Pitāmaha, Hiranyagarbha, Druhiṇa, Virañci, Svayambhū, Caturānana and Śatānanda. Almost all the names refer to Brahmā, hence the general name of these Kapālas is 'Brahmakapāla'. Next follow the Kapālas of Śeṣa, Āditya, Indra, Kāma, Dharmarāja and Varuṇa. These are grouped under the heading 'Nānādeva Kapālagānam'. After this the Kapālas of seven Śuddha Jātis, which are found also in S. R. are given. Thus concludes the illustrated account of three-fold 'Kapāla-gāna'. Next follows the account of 'Kambala-gāna' which is also not found in S.R.

Gītis : Four Gītis spoken by Bharata (Ch. 29. 76—79) are taken up next. These Gītis relate either to the sequence of Laghu-Guru syllables in a Pada (verbal structure of a song) or to the order of repetition of the various parts of the Gīta. Our author clearly distinguishes these two denotations of these Gītis. Bharata's text seems to refer only to the first denotation. S. R. also refers to both the denotations given above. Our author's illustrations are different from those of S. R. and seem to have been composed by himself.

(ii) *Rāgollāsa* :—

A. Grāma-Rāgadi-Parīkṣaṇa : After the Maṅgalācaraṇa the author says that authors like Bharata were inclined only towards 'Mārga Saṅgīta' and not towards Deśī and hence they did not deal with Rāga which is composed of both Mārga and

Deśi. This is a very important observation. The statement that Bharata dealt only with Mārga Saṅgīta' explains the question as to why Bharata did not mention the classification of Saṅgīta into 'Mārga' and 'Deśi. The term 'Gāndharva' used by Bharata for Saṅgīta has stood even in the later periods for 'Mārga-Saṅgīta'. In the Chapter dealing with Prabandha, both S.R. and S. Rāj. classify Gīta into two categories viz. Gāndharva and Gāna. Out of these, Gāndharva stands for Mārga and Gāna for Deśi. (vide. S.R. 4.2,3 and S.Rāj. II 4. 1.3,4). Thus it follows that Bharata's treatment of Saṅgīta was restricted to Mārga and hence he did not give an account of the Rāga System. This statement sets at rest all controversies regarding the inclusion or otherwise of Rāga in the treatment of 'Gāndharva' by Bharata, but the significance of our author's frequent reference to Bharata in his own treatment of Rāga is not clear and requires further study.

The verses of Bharata that are said to contain the names of five Śuddha Grāma Rāgas run as follows and they have been quoted by Maṭaṅga so as to give a somewhat different version given below :

पूर्वरङ्गविधाने तु कर्तव्यो गानजो विधिः ।
 देवपूजाधिकारस्तु तत्र (?) संप्रकीर्तितः ॥
 ततश्च काव्यबन्धेषु नानाभावसमाश्रयम् ।
 ग्रामद्वयं च कर्तव्यं यथा साधारणाश्रयम् ॥
 मुखे तु मध्यमग्रामः षड्जः प्रतिमुखे भवेत् ।
 साधारितं तथा गर्भेऽमर्शं कैशिकमध्यमः (K. M. विसर्गं चैव पञ्चमः) ॥
 कैशिकं च तथा कार्यं गानं निर्वहणे बुधैः ।
 सन्धिवृत्ताश्रयञ्चैव रसभावसमन्विताः ॥
 यथारसकृता याः स्युर्ध्रुवाः प्रकरणाश्रयाः ।
 नक्षत्राणीव गगनं नाट्यमुद्योतयन्ति ताः ॥ (N.S. 32-451-55)

This passage is quoted in Br. as follows :—

मुखे तु मध्यमग्रामः षड्जः प्रतिमुखे भवेत् ।
 गर्भे साधारितश्चैवावमर्शं तु पञ्चमः ॥
 संहारे कैशिकः प्रोक्तः पूर्वरङ्गे तु षड्जः ।
 चित्रस्याष्टादशाङ्गस्य त्वन्ते कैशिकमध्यमः ॥
 शुद्धानां विनियोगोऽयं ब्रह्मणा समुदाहृतः ॥ (Br. p. 87)

It is clear from the above passages that Bharata has referred to the names which are identified with Śuddha Grāma Rāgas in later literature on Saṅgīta starting with Mataṅga so far as the extant literature is concerned. Bharata himself does not specify these names as pertaining to Grāma Rāgas, nor is the term Grāma-rāga available anywhere in the extant text of Bharata. It is also notable that Bharata refers only to the Gītis called Māgadhi, Ardhamāgadhi etc. pertaining to 'Pada' and not to the other set of Gītis viz. Śuddhā etc., pertaining primarily to Svara and ultimately to Rāga.¹ This evidence also goes against the contention that Bharata has referred to Grāma-rāga in the above passage. At the most this reference can be said to pertain to an unspecified concept of Rāga that might in Bharata's time have been in a process of crystallisation. A perusal of Nāradiya Śikṣā (4.5-11) will also corroborate this view.²

By the way it may be mentioned that the Kudimiyamalai inscription³ which is held to be almost a contemporary of Brhaddeśi also gives the seven names of Śuddha Rāgas found in Mataṅga. Mārkaṇḍeya Purāṇa (28.21.53) also refers to seven 'Grāmarāgas' without giving their names. It seems that the Grāma Rāgas that were categorised as 'Śuddha' when a classification of Rāgas was attempted, occupied an important and basic position by virtue of their being, perhaps, the first to have emerged out of a process of the crystallisation of melodic patterns.

The etymological meaning of Rāga, the description of the process of generation of Rāga as Svaras from Saṁvāda, Grāmas from Svaras, Jātis from Grāmas and Rāgas from Jātis; nine-fold classification of Rāga as : 1. Grāmarāga, 2. Uparāga, 3. Bhāṣā, 4. Vibhāṣā, 5. Antara Bhāṣā, 6. Rāgāṅga, 7. Bhāṣāṅga, 8. Upāṅga and 9. Kriyāṅga—these are the other introductory

¹ cf. Kallinātha's commentary on S. R. 2. 1. 6, 7.

² cf. Pt. Omkarnath Thakur; Saṅgītāñjali Vol. VI, p. 92.

³ cf. 'The Kudimiyamalai Inscription on Music' edited by Mysore Brothers and published by Varalakshmi Academy of Fine Arts, Mysore, 1957.

items (vide verses 11-32) of our text. Then follows the classification of Rāgas into Mārga and Deśī. Mārga Rāgas are further classified into five Gītis. The views of preceding authors regarding Gīti are summarised and the view accepted by our author as also by Śārṅgadeva is that of 'Durga-Śakti.'

The explanation of five Gītis given in our text is just in line with that of S.R. and Br. Then follows the enumeration of Grāmarāgas under the five Gītis and of eight Uparāgas. The unspecified reference to those authors who have classified three of the eight Uparāgas under Grāmarāgas thus raising their number to thirtythree and reducing the number of Uparāgas to five, seems to pertain to Mataṅga; but the extant text of Br. does not contain a reference to Uparāgas.

Then follows an enumeration of 'Bhāṣā-Janaka Rāgas'. It is notable that all the Grāmarāgas are not accepted as 'Bhāṣā Janaka'. It is difficult to find a definition of Bhāṣā in other musical texts but our author has aptly given it as follows :

आलापभेदो रागाणां भाषेत्याहुर्मनीषिणः । (P. 271, v. 76)

This means that 'Bhāṣā' of a 'Rāga' is nothing but a specific variety of the 'Ālāpa' of the respective 'Rāga'. There are some 'Rāgas' which have a wide scope for many varieties of rendering into 'Ālāpas.' The vaster the scope of elaboration in a Rāga the greater is the potentiality of specific varieties in its rendering. In other words, the stronger the element of unity, the greater the possibility of diversity or variety. Our modern Rāgas like 'Kalyāṇa', 'Kāṇhaḍā, Sāraṅga etc., are typical examples of this vastness of scope and hence the numerous varieties that they hold in their compass.

Bhāṣās are classified into four categories viz. Mūla-bhāṣā, Svarākhyā Bhāṣā, Deśajā Bhāṣā and Saṅkīrṇā Bhāṣā. Mūla-bhāṣā has been explained as being independent (Ananyopajīvanī) i.e. that which does not subsist on anything else. This is also called Mukhyā Bhāṣā. Bhāṣās of the second category derive their names from 'Svaras' as for example, Madhyamā, Pañcamī, 'Madhyamagrāma-dehā' etc. Bhāṣās of the third

category bear regional names such as Saurāṣṭrī, Mālavī, Lāṭī, Baṅgālī etc. The last category namely Saṅkīrṇā is a miscellaneous one.

A reference to Appendix II will make it clear that our author's treatment of Bhāṣās, Vibhāṣās etc. is the most complete, so far as important extant texts are concerned. The discrepancies and omissions found in Maṭaṅga's text do not find a place in our text and it can be said without any doubt that our text has preserved the tradition of Maṭaṅga and Yāṣṭika in the elaborate treatment of Bhāṣā, Vibhāṣā etc., which is available in a very scanty measure in S.R. Nānyadeva's treatment of Grāma-rāgas, Bhāṣās etc. is also quite comprehensive but as he omits Deśī Rāgas altogether, he can stand comparison with our author only in regard to 'Grāmarāga' and its corollary Bhāṣā. When Nānyadeva's text, reconstructed by the Research Section of the College of Music and Fine Arts, Banaras Hindu University, is published, it will be possible to attempt its thorough comparison with the text of S. Rāj. in regard to Rāgas.

DEŚIRĀGAS

B.,C.,D. *Rāgāṅgopāṅga, Bhāṣāṅga and Kriyāṅga Parikṣaṇas*

Appendix II gives a comparative review of the treatment of the Deśīrāgas found in our text classified in the above four categories. Without dilating on any other point in this connection it will suffice to draw special attention to the Rāgadhyānas given in these Parikṣaṇas. Dhyānas are given for nearly 30 Rāgas out of 145 Deśīrāgas. S.U.S. has been held to be the first available text containing Rāgadhyāna. The Dhyānas given in our text bear a striking similarity with those found in S.U.S. (cf. Appendix II p.651-54). These Dhyānas are peculiar for bearing a clear mark of the Tantric tradition. It appears that this peculiar tradition of Rāgadhyānas was represented by some older texts also that are lost to us today. Maṭaṅga's Deśīrāga Prakaraṇa is almost completely lost to us but the Maṅgalācaraṇa verse of this chapter which reads

as follows suggests that there must have been some tradition of Dhyānas of Deśī Rāgas upheld by Mataṅga:—

बन्धूकाभां त्रिनेत्राममृतकरकलाशेखरां रक्तवस्त्रां
पीनोत्तुंगप्रवृत्तस्तनभरनमितां यौवनारम्भरूढाम् ।
सर्वालङ्कारभूषां सरसिजनिलयां बीजसंक्रान्तमूर्ति
देवीं पाशाङ्कुशाभ्यामभयवरकरां विश्वयोनिं नमामि ॥ (Br.p.141)

The Dhyānas of S.U.S. and our text seem to be products of the same line of thought as is represented in the above verse (cf. Appendix II p. 651-54). Some of the terms recurring very often in these Rāga-dhyānas are listed below.

पाशः, फलम्, अञ्जम्, शूलः, जपमालिका, वीणा, बीजपूरः, पद्मम्, अङ्कुशः
शङ्खः, चक्रम्, गदा, अभयकरम् etc.

It is not possible in the limited space at our disposal to discuss the Tantric significance of each item in this context. The following quotations from a well-known Tantric text will, however, illustrate the remark that there is definitely a Tantric background of these Dhyānas.

पाशः—अङ्कुशः—इच्छाशक्तिमयं पाशं अङ्कुशं ज्ञानरूपिणम् ।

क्रियाशक्तिमये बाणधनुषौ दधदुज्ज्वलम् ॥

(Nityāśodaśikārṇavaḥ—a part of Vāmakeśvara Tantra 6.53.)

चक्रम्— आश्रयाश्रयिभेदेन अष्टधाभिन्तहेतिमत् ।

अष्टारचक्रसंरूढं नवचक्रासनस्थितम् ॥ Ibid 6.54.

एवं रूपं परं तेजः श्रीचक्रवपुषा स्थितम् ।

तदीयशक्तिनिकरस्फुरद्गुमिसमावृतम् ॥ Ibid 6.55.

चक्रम्— क्रियाचैतन्यरूपत्वादेवं चक्रमयं स्थितम् ।

इच्छारूपं परं तेजः सर्वदा भावयेद् बुधः ॥

The Rāga-Dhyānas of later texts bear an imprint of the theory of Nāyaka-Nāyikā-Bheda. The S.U.S. is perhaps the only text bearing complete resemblance with the Tāntric Dhyānas found in S. Rāj. Faint remnants of this Tantric tradition are, however, available in later texts bearing the influence of Nāyaka-Nāyikā-Bheda but the tradition seems to be continued in its pure form only in S.U.S. and our text.

It is notable, however, that S.U.S. does not follow the Grāmarāga-Deśīrāga classification. It is a votary of Rāga-Rāgiṇī classification, but uses the name 'Bhāṣā' for 'Rāgiṇī'. The seed of the tradition ascribing masculinity to 'Rāgas' and

femininity to 'Rāgiṇis' seems to be inherent in 'Grāmarāgas' (invariably bearing masculine names) and Bhāṣās (invariably bearing feminine names). It may be noted that 'Deśī-rāgas' bear mixed names (some masculine and other feminine). It appears that Rāga-Rāgiṇī classification and its corollary *viz.* Rāga-dhyāna had its seed in the ancient system of Rāga-classification.

It is notable that Dhyānas are given by our author only in respect of 'Deśī Ragas' and never in 'Grāma Rāgas' or their 'Bhāṣās'¹. It appears that the ancient tradition recognized the applicability of visual representation only in the context of 'Deśī Rāgas' and not in that of Grāmarāgas. It is difficult to explain this clear cut distinction which is a problem for separate and specialised research. It may be noted, however, that S. Rāj, is the only extant text giving 'Rāgadhyānas' for 'Deśī Rāgas' in the strictly traditional set-up of 'Grāmarāga-Deśīrāga' classification.

In concluding the survey of Rāgollāsa, some notable features of our author's comprehensive treatment of Rāga, which require separate specialised study and research may be summarised as follows:—

- (1) The basis of assigning Grāmarāgas to a particular Grāma.
- (2) The position of Uparāgas—they seem to lie midway between Grāmarāgas and Deśīrāgas (they also bear masculine names just like Grāmarāgas).
- (3) The names of Vikṛta Svaras found in the description of Deśī Rāgas such as 'Satraya', 'Mrduṣadja' etc.
- (4) The greater number of Deśīrāgas as compared to Grāmarāgas. Rigidity is a special characteristic of Mārga represented by 'Grāmarāgas'.
- (5) Peculiar tradition of Rāgadhyānas which are given only in Deśīrāgas.

¹ There is one exception on p. 356 verse 712 in our text where a brief Dhyāna is given in respect of 'Bhogavardhani Vibhāṣā'. This seems to be the result of some confusion in the text and no importance can be attached to this solitary reference.

(iii) *Prakīrṇaka Ullāsa* : This Ullāsa contains the subject matter of Śārṅgadeva's 'Prakīrṇakādhyāya' but with a greater degree of systematisation and detailed treatment. The topics dealt with under this 'Adhyāya' have been further systematized by our author into four 'Parikṣaṇas' as follows :

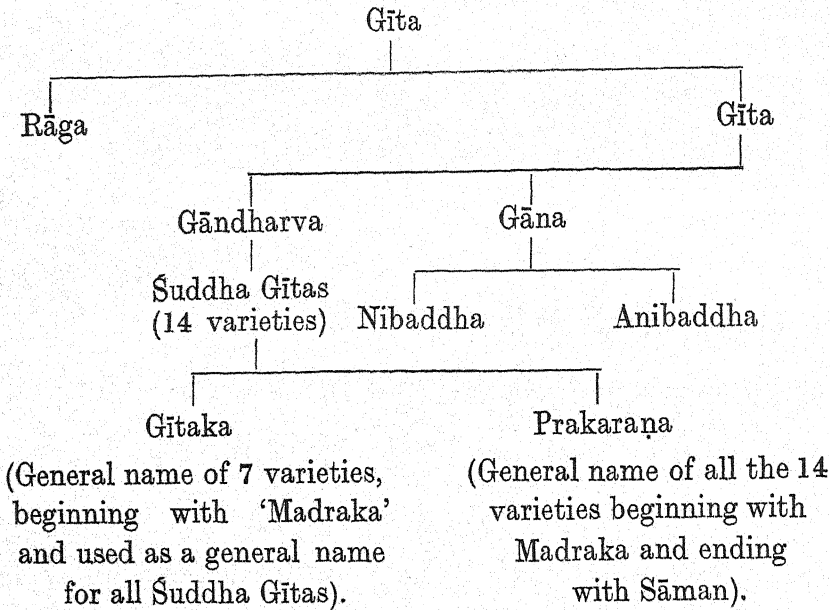
- (1) Vāggeyakāra (qualities of Vāggeyakāra, the classification of singers, Vṛnda Gāna, the qualities and defects of singers etc.).
- (2) Śabda-bhedādi (the classification of human voice, the good and bad qualities of voice, the qualities and defects of Gīta).
- (3) Gamaka, the 15 varieties of Gamaka which may roughly be identified with the vibrato of European music.
- (4) Sthāya-Vāg (the description of 96 Sthāyas, Ālapti and its varieties, Vṛnda and Kutapa).

In the concluding portion of the first Parikṣaṇa the author adds the description of medicines (Auśadhi) and diet (Pathya) for cultivating and maintaining a good voice. The treatment of this topic follows the model of Caraka-Saṁhitā, 26. 279-86 ; Bhaisajya Ratnāvalī, 17. 1-67 : and Śāraṅgadharma Paddhati verses 2077-2081. The former two works deal with 'Svara-Bhaṅga' or 'Svarabheda' in general and the third work deals with the medicinal treatment of the musicians' voice.

(iv) *Prabandhollāsa* :

A. *Gītaka Parikṣaṇa* : This Parikṣaṇa deals with the 14 varieties of Śuddha Gītas which represent the category of 'Gandhārva' or 'Mārga' in contradistinction with Gāna which represents the Deśī division. Bharata and Śārṅgadeva have dealt with these Gītas in their Tālādhyāya. Our author refers to the propriety of these Gītas being dealt with under Tāla but says that he has preferred their treatment under Prabandha because of the predominance of the element of 'Vastu' in them (verse 7).

The classification of 'Gītas' given by our author on the line of S. R. may be summarised in the following tree:—



The author has given a most elaborate treatment of all the fourteen varieties and has profusely illustrated each variety by giving appropriate verbal and tonal structures probably composed by himself, in addition to the traditional rhythmic structures available in earlier texts such as S. R. (cf. two verbal structures available in Bharata's N. S. p. 357, 358).

Deśī Prabandhas.

B. *Śuddha Prabandha Parīkṣaṇa*: C. *Ālikrama Prabandha Parīkṣaṇa* and D. *Prakīrṇa Prabandha Parīkṣaṇa*.

The Nibaddha category of Gāna has been further classified into Sūda, Ālikrama and Prakīrṇa. The author devotes one Parīkṣaṇa each to these types of Nibaddha Gāna and deals with the further varieties of each in the fullest details. It is notable that he does not illustrate these varieties as has been done in the case of Śuddha Gītas.

'Prabandha', 'Rūpaka' and 'Vastu'—these three names have been used for Nibaddha Gāna as synonyms by all authors. (cf. the following verse of S.R.) संज्ञात्रयं निबद्धस्य प्रबन्धो वस्तु रूपकम् ।

(S. R. 4.6). Our author elucidates the finer shades of distinctive meanings for these three names. He says : (verses 4—6 p. 551) :

अङ्गैः षड्भिश्चतुर्भिश्च धातुभिर्बध्यते यतः ।
 ततः प्रबंध इत्युक्तो गजबन्धनचञ्चुना ॥
 आरोप्यते गुणग्रामोपाधिकं यत्र नायके ।
 रामादित्वं महीभर्त्रा तद्रूपकमुदीरितम् ॥
 यस्मिन् वसन्ति नियतं धातवोऽङ्गानि कानिचित् ।
 सद्रस्तुध्वनिमुख्येन तद्वस्तु परिकीर्तितम् ॥

‘Prabandha’ conveys the sense of unity accomplished by binding together the six Aṅgas and four Dhātus of Prabandha. The element of Bandha (binding various parts with a tie of unity) is emphasized in ‘Prabandha’. ‘Rūpaka’ emphasizes the dramatic element of musical compositions. This element has almost disappeared from the compositions that are in vogue in present day classical music which are isolated pieces in themselves and are not organic parts of a whole having a dramatic significance. But the old conception of Nibaddha Gāna recognised these stray compositions only under Prakīrṇa Prabandha for which our author has explicitly said that they can be presented singly or as isolated pieces.

अयैककत्वगानार्हान् प्रकीर्णान् कतिचिद् ब्रुवे ॥ (p. 554, v. 36).

‘Vastu’ seems to imply the organic whole in which the parts viz. Dhātu, Aṅga etc. are included. The difference between ‘Prabandha’ and ‘Vastu’ seems to be that ‘Prabandha’ lays stress on the parts which are components of the whole and ‘Vastu’ emphasizes the whole which is composed of parts. Thus these terms are supplementary or complementary as they represent two aspects of one and the same thing viz. the parts composing a whole and the whole composed of parts.

Coming to our author’s treatment of Sūḍaprabandha it may be remarked that Jaideva’s Gītagovinda is the most well-known example of Sūḍa Prabandha. Our author has divided Sūḍa Prabandhas into three categories viz. Suddha, Mīśra and Sālaga (Chāyālaga). The Mīśra variety of Sūḍa is an innovation of our author which seems to have been made in order

to classify or typify the various Gītas of Jaideva's Gītagovinda. The author says that he has himself composed a new 'Mīśra Sūda-prabandha' under the name Gītagovinda. (See 'Gītagovinda' and 'Sūdaprabandha' under the sub-heading 'Literary genius' under Section II 'Notes on the Author').

Apart from this innovation, credit is also due to our author for the treatment of the following varieties of Prabandhas over and above those found in S.R.

I. ĀLIKRAMA PRABANDHAS :

- (1) स्तवसूर्यप्रकाश०
- †(2) शरभलोल०*
- (3) रससन्दोह०*
- (4) राजचूडामणि०

II. PRAKĪRṆA PRABANDHAS :—

- (1) हर्षवर्धन०*

(mentioned only by name in S.R. 4.31).

- (2) स्तवमञ्जरी०*

- (3) प्रतापवर्धन०*

- (4) वीरशृङ्गार०*

- †(5) रणरङ्ग०*

- (6) सुधासागर०

- (7) शृङ्गारविलास०

- †(8) शुकसारिक०*

- (9) चन्द्रकला०

- (10) विजय०* —→

- (11) धम्माली०*

- †(12) चतुरङ्ग०*

The 24 varieties of श्लोम्बड given by our author but not found in S.R. are available also in S.S. and they are described in almost identical terms. These varieties seem to have been specially contrived by our author for typifying the king's feats and sports. The association of S. Rāj. and S. S. with royal authorship and royal patronage respectively can explain the special bias of both the works for these 24 varieties, the origin whereof cannot be traced.

(only one variety has been given in S.R. 4.276-77 but our author also speaks of a second variety of 'Vijaya').

(The names marked with (†) are also found in Nānyadeva's Bharata Bhāṣya.)

The names marked with (*) are also found in S. S. of Paṇḍita-maṇḍalī, but as S. Rāj. is a contemporary work, it is but fair to go further than Prof. M. R. Kavi's remark that "In prabandhas he follows Paṇḍita Maṇḍalī" (vide Bharata-kośa p. XIX). It can be said definitely that our author has added to the varieties of Prabandha known in his time but his originality in this respect has escaped Prof. Kavi's notice.

The traditional concept of Prabandha seems to take into account the following factors in typification of musical compositions :

(1) Tāla, (2) Chanda, (3) Rāga, (4) thought content of the verbal structure, (5) variety in form, (6) special significance in terms of social festivals or events and (7) Rasa.

Examples in successive order :

(1) गजलीला० हयलीला० पञ्चतालेश्वर० तालार्णव० etc.

(2) आर्या० द्विपथक० कलहंस० etc.

(3) रागकदम्बक०

(4) स्तवमञ्जरी० This element seems to have been the object of our author's special fascination of which his 24 varieties of 'Jhombada' are typical examples.

(5) स्वरार्थ० चतुरङ्ग० कैवाड० मात्रिका०

(6) धम्माली (to be represented on 'Phalgu Utsava').

Our 'Dhamāra' of today is a representative of 'Dhammālī'. The special association of 'Dhamāra' with 'Holi' or 'Phāga' (Phalgūtsava) is notable.

(7) वीरभृङ्गार० रससन्दोह०

The concept of Prabandha has almost completely lost its Sastraic significance in our present day music. The terminology associated with this concept has been completely abandoned in practical usage but it can be said without the least doubt that the basic elements of this concept are still alive in our actual practice, although they are not recognized as such. The 'Āṅgas' and 'Dhātus' are still there in our musical

compositions¹. Most of the formal types described in our traditional 'Saṅgīta Śāstra' seem to have disappeared during medieval times of cultural decadence but it is gratifying that some of the forms are still alive in our practice without any distortion or modification.

It will suffice here to cite a few examples :—

- (1) Caturāṅga (wrongly called Catarāṅga these days). We know that those compositions which have four distinct Aṅgas viz. meaningful verbal structure, "Sarigama," meaningless syllables such as those used in 'Tarānā', syllables of 'Tāla'-instruments or verbal structure in a language different from the one in which the song starts (for example in Hindi songs some Sanskrit verse or Persian passage is often inserted) are called Catarāṅga to-day.
- (2) Svarārtha Prabandha : We have today a few compositions in which the seven syllables associated with the seven musical notes स र ग म प ध न are deployed for making a meaningful verbal structure which has to be sung in the pitch intervals represented by the notes corresponding to those syllables.
- (3) Kaivāḍa Prabandha : This is composed of Pāṭha Varnas (syllables of 'Tāla' instruments) with meaningful or meaningless combinations. It is not difficult to find examples of this variety today specially those of the second type (meaningless combinations).

Reverting to our text, it can be said that our author's treatment of Prabandha is more elaborate, systematic and thorough than that of S. R.

7. CONCLUDING REMARKS

The conception of the plan of the work is strikingly original and grand. Its integral outlook is well-nigh unparalleled. The work seems to be an attempt at consolidating the

¹ For a detailed discussion of this point see my introductory note on Prabandha in 'Bhāva Raṅga Laharī' of Pt. Balwant Rai Bhatt.

materials that were available at that time and in saving for posterity theories and concepts which were gradually fading into oblivion. It is strictly classical and orthodox though conscious of contemporary developments or accretions to the details of the principles of musical science. A study of the work will convince the reader that it has really succeeded in relating the detailed process and technique of Saṅgīta to Vedic principles and processes for the realisation of 'Trivarga' and 'Apavarga'. It may be said, therefore, that the work has fulfilled the purpose and the task set to himself by the author *viz.* the revival of Saṅgīta Śāstra as a Pañcama Veda or as an Upaveda.

The author's theories and concepts are traditional¹ though he evinces a special partiality for the more ancient authorities, who do not seem to possess the same degree of appeal for contemporary writers. His bias for the scriptures as the original source of musical science is unmistakable. The work stands as a glowing monument to the versatile genius of its author and to his special concern for restoring and preserving what was best in Hindu musical culture and tradition.

This work has been subjected to a long period of utter and unjustified neglect. One is really surprised to see that none of the later Sanskrit writers on Saṅgīta Śāstra has cited Kumbhā or his S. Rāj. for authority. The solitary reference which has come to notice is in Somanātha's own commentary on his 'Rāgavibodha' (3/8) in the context of Viṇā. The following verse from Kinnarīparīkṣaṇa, Tatollāsa, Vādyaratnakōśa of S. Rāj. is quoted there with a clear mention of S. Rāj. and its author Kumbhakaraṇa.

वेणवः खादिरो वापि रक्तचन्दनजोऽपि वा ।

कांस्यजो वा भवेद्दण्ड ऋजुः दलदणो व्रणोज्झितः ॥

The curious fact that this great work should have remained unnoticed in later classical literature on Saṅgīta may perhaps be ascribed to the unstable social and political conditions marked

¹ The author's orthodoxy is professed in the following verse:—

अध्यासिताया निजपूर्वेषुभिः पदं सरीसर्पि न यः कदाचित् ।

विशुद्धिमत्याः सरणेः स राजा पदं चरीकति विचारवर्त्ती ॥१॥ (p. 16)

by strife and turmoil during and for a considerable time after Kumbhā's period which prevented S. Rāj. receiving publicity in other parts of the country. It is really surprising how a copy of S.Rāj. chanced in such difficult circumstances to come to Somanātha's hand in the far away South but to no writer of Northern India.

What is still more curious is the fact that although as many as twelve MSS. of this work were deposited in the Bīkāner Library presumably since the reign of Mahārājā Anupasingh in the 17th century A.D., Bhāva Bhaṭṭa a writer of treatises on Saṅgīta patronised by the said Mahārājā and one most likely to have had access to the MSS. of Saṅgītarāja should have omitted to make any reference to this work or to Kumbhā in the books written by him (Bhaṭṭa).

Out of the eleven works on Saṅgīta written by Bhāva Bhaṭṭa which are deposited in the Anūpsingh Library of Bīkāner in MS. form the following three were published by Pt. V. N. Bhatkhande from Poona under the editorship of D. K. Joshi.

- (1) Anūpa Saṅgīta Ratnākara (published in 1919)
- (2) Anūpa Saṅgīta Aṅkuśa (do)
- (3) Anūpa Saṅgīta Vilāsa (do 1920)

As these works are out of print since long the Editor did not have a chance of examining them personally, but a scholar who was specially requested to examine them and to find out whether or not Kumbhā or his S.Rāj. were referred to in them has reported that he has not been able to spot out any such reference. Bhāva Bhaṭṭa quotes from S.R., Saṅgīta Śṛṅgārahāra of Hammīra and the authors Ahobala, Somanātha, Puṇḍarīka Viṭṭhala, etc. but is presumed to be totally silent about Kumbhā's S. Rāj. If the silence was intentional the hereditary unfriendly relations between the Rāṭhōrs of Mārwar and the Sīsodiyās of Mewār might be conjectured as a possible reason for it.

It is to be hoped that the publication of this work now, five hundred years after its composition, will secure for it the position that it deserves in the classical literature on Indian Saṅgīta Śāstra.

There can be no other befitting end to this Introduction than one in the words of the author himself in the following verses :—

यदि प्राचां ते ते जगति जयिनः सन्ति शतशो
निबन्धाः संगीते स्वमतिपरिणामावधिकृताः ।
तथाप्येतल्लोकेऽभिनवभरतत्वान्नुपतिना
कृतं कुम्भेनेदं जयति तत एवाधिकगुणम् ॥२॥

क्वचित् कैश्चित् (किञ्चित्) कैश्चित् क्वचिदपि यदि स्वस्वधिषणा-
मुपादाय प्रोक्तं विविधमुनिवाक्यानुगमनात् ।
तथाप्येतत्तेभ्यः किमपि सविशेषं यदिह ताः
परं सम्यङ् न्यस्ता भरतमुनिवाचः स्फुटतराः ॥५॥

शश्वद्विश्वजनीनकर्मनिरताः सन्मार्गसंदर्शकाः
सम्मानैकधनार्थिनः सहृदयाः सन्तः सुहृन्मानिनः ।
तेषामेव निवेशितं पदयुगस्याग्रे मया भक्तित-
स्ते गृह्णन्तु कृपापरा मयि परं वाक्यं प्रसूनाञ्जलिम्¹ ॥१३॥

॥ ग्रन्थसमाप्तिपरीक्षणम् ॥

¹ The modesty exhibited by the author in this verse bears a striking contrast with his sense of self-esteem which is evident elsewhere throughout the work. In the introductory section also verses 43 and 44 (p. 6) are expressive of a similar attitude of humility on the author's part.

विषय-सूची

प्रथमः पाठ्यरत्नकोशः (पृ० १-७०)

तत्र प्रथमोऽनुक्रमणिकोऽस्मात् (पृ० १-१५)

तत्र कर्तृप्रशंसा नाम प्रथमं परीक्षणम् (पृ० १-७)

विषयानुक्रमः

मङ्गलाचरणम्, माहेस्वर-परशिव-भरत-ब्रह्म-सङ्गीतविद्यानां स्तुतिः	श्लोकाङ्काः १-५
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आरम्भसमर्थनं नाम द्वितीयं परीक्षणम् (पृ० ८-१०)

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विषयानुक्रमः

श्लोकाङ्काः

ग्रन्थे पञ्चरत्नकोशानां, प्रतिकोशं चतुर्ल्लासानां, प्रत्युल्लासं चतुष्परीक्षणानां

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तत्र पदं नाम प्रथमं परीक्षणम् (पृ० १६-१८)

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वाक्यं नाम द्वितीयं परीक्षणम् (पृ० १६, २०)

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विषयानुक्रमः

श्लोकाङ्काः

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विषयानुक्रमः

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„ तृतीयं शेष „ 'अन्धकशूलविभिन्नतनुम्' इत्यादिकम् (पृ० २५०)

„ चतुर्थमादित्य „ 'ऊर्ध्वमुमया परिवीततनुम्' इत्यादिकम् (पृ० २५०)

„ पञ्चममिन्द्र „ 'वेदपरिपठिततनुम्' इत्यादिकम् (पृ० २५१)

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